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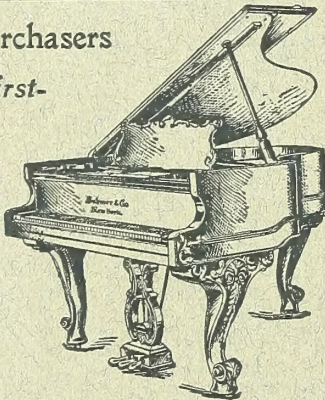
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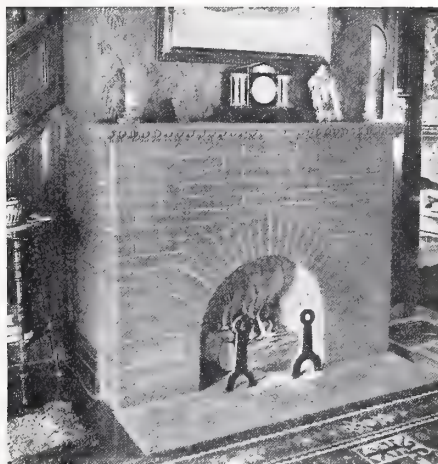
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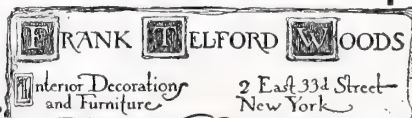
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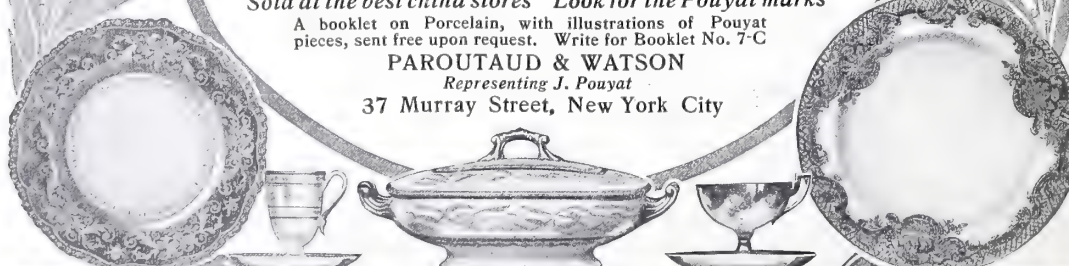
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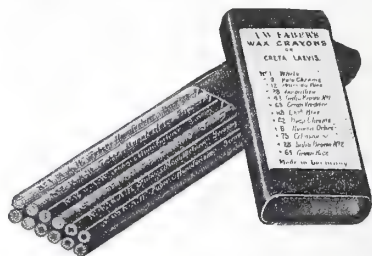
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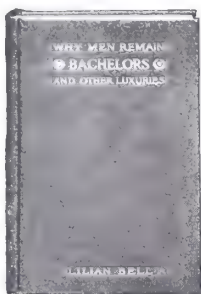
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THE STUDIO

THE COLLECTION OF MR. ALEXANDER YOUNG. I.—THE COROTS.

It is worthy of remark that in the space of little more than a year two large and important collections of pictures should have been dispersed, both of which consisted in the main of work of the most notable artists of the French Landscape School of Painting of 1830, of Modern Dutch painters, and of certain representatives of modern landscape art in France and England.

The first of these was that belonging to the late Mr. Staats Forbes; and in relation to this collection it was pointed out, in one of a series of articles which appeared in these pages shortly after his death in 1904, that the owners of the more important collections of the Barbizon and Modern Dutch schools are for the most part successful

professional or business men, who find their rest and relaxation in the gathering together of these works, which in some especial way appeal to the artistic side of their nature. Such men have, at one time or another, appeared in England, Scotland, America, France, and Holland.

The second, that of Mr. Alexander Young, also belongs to this category, and has now been acquired by Messrs. Thomas Agnew & Sons, to whom we are indebted for permission to reproduce in these articles the leading pictures in the collection.

Mr. Alexander Young is a member of the well-known London firm of accountants, and as a collector of the works of the Barbizon School his name is famous in artistic circles all over the world. He was one of the first in England to buy the works of Corot. Exercising sound personal judgment, he acquired throughout a period ex-



"THE BENT TREE"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots



"THE GLADE"

BY J. B. C. COROT

tending over thirty or forty years what was without doubt the finest and most representative group of works by that master. With these pictures lies the chief claim of his collection to distinction, but admirably, if less extensively, represented are Millet, Rousseau, Diaz, Dupré and Troyon. Of works by Daubigny he had no less than fifty, and in no other gallery could that artist be seen to anything like the same advantage.

Mr. Young did not, however, confine his attention to the men of Fontainebleau, but he also numbered amongst his pictures some fine examples of the modern Dutchmen, including Josef Israëls, James Maris, William Maris, Anton Mauve, Weissenbruch, and certain French and English painters of to-day who have more or less come under the influence of the French Romantic movement. We propose to deal with these pictures in another article.

Mr. Young was not satisfied with any but the very best of each artist, with the result that a high level of excellence was a prominent feature of the collection. In spite of the fact that he possessed about seven hundred works it may truly be said that it was their

quality rather than their number that gave them notability. In this respect his Corots, of which he had over sixty, were unique. With few exceptions they were of the finest quality—indeed it is generally admitted that in *The Bent Tree*, the large *Le Lac*, *Evening Glow*, *La Prairie*, *Les Baigneuses* and one or two others, he possessed works which Corot never surpassed and seldom equalled.

It is our intention to discuss in the present article only the Corots, and we may say at once that the collection contained no example of that master's work which belongs entirely to his earlier years. It was only the pictures produced in the later and more mature period, from 1850 onwards, that interested Mr. Young; but in saying this we would like to draw attention to an interesting feature of Corot's work, which is sometimes forgotten by those who are disposed to divide his artistic life into set periods. It is well known that Corot was in the habit of beginning a picture and then leaving it, sometimes for several years, before he finished it or even carried it any further. In 1855 he wrote to Dutilleux, "I have a lot to do, and so many old pictures to finish in order to get them out of the way as the studio is rather too



"THE POOL"

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The Alexander Young Collection—I. The Corots



"THE WATERING PLACE"

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"LES BAIGNEUSES"

BY J. B. C. COROT



"GATHERING WOOD." BY J. B. C. COROT.
(By permission of the artist's estate.)

The Alexander Young Collection—I. The Corots

crowded! Another twenty studies this year; five or six of them are good, so I must be content with that." At the time of his death his studio was full of canvases more or less unfinished. Consequently it is often misleading to assign a picture to any particular period, for parts of it were in all likelihood painted twenty or even thirty years before the whole was completed; and this is especially the case when buildings are introduced into the composition, as, for instance, in the *Souvenir d'Italie* (p. 12), where the castle was probably the result of one of the journeys which he made to Italy during his earlier years, while the rest of the composition, more especially the characteristic trees, belongs undoubtedly to his later years. It is therefore not always safe to assume that a work which at first sight appears obviously to have been painted during the latter half of the master's life belongs entirely to that period. Mr. Young had in his collection several canvases which serve to illustrate this point.

Of all the masterpieces by Corot in the collection the one which we consider best displays his finest qualities is *The Bent Tree* (p. 3), painted probably between 1855 and 1860. The wonderful gradation of tones in the trees and foreground, the subtle beauty of the distant view, the massing and treatment of the trees against the luminous sky—all these could belong only to Corot. The composition is superb, while the colour-scheme shows the artist's usual dignified restraint. But it is the poetry and rhythm in the picture which appeal most to the beholder, and for that reason the full extent of its beauties cannot be realised at once; indeed we know of no other Corot which has more reserve. It is a small picture, about 24 ins. by 16 ins. The collection contains another canvas similar in arrangement, but it is an evening effect.

Another important composition has two renderings in the collection, called respectively *Souvenir de Riva—Evening Glow* (p. 17) and *The Fisherman* (p. 20). The former is rich in colour and the



"LE COUP DE VENT"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots

painting of the thick mass of trees is admirable. It was one of Corot's favourite maxims that trees should look as if the birds could fly through them, and even his heaviest masses of foliage give that impression. The painting of the sky, with its delicate hues of pale gold, is exquisite, as is the distant scene bathed in the evening light.

The largest and perhaps the most important Corot in the collection is the imposing *Le Lac* (p. 19), well known from the etching by Chauvel. This picture was exhibited at the Corot Exhibition held at the Palais Galliera, in Paris, in 1895, and was there hung in the place of honour, attracting great public attention. Mr. Young acquired it shortly after the close of the exhibition. Fine in line and composition, the general tone is of rich mellow brown and green, intensified by the silvery gleam of the water. The painting of the little pool in the foreground, in which are reflected many beautiful colours, the delicate light on the horizon, the characteristic treatment of the

trees—these are a few of the many points to be noticed in this striking canvas. This picture, with its rather remote foreground, its sense of distance from the onlooker, well illustrates Corot's frequent practice of omitting that part of the landscape which lies immediately before him, and reminds us of Mr. George Moore's anecdote as related in his "Modern Painting." "I only saw Corot once," he says; "it was in some woods near Paris, where I had gone to paint, and I came across the old gentleman unexpectedly, seated in front of his easel in a pleasant glade. After admiring his work I ventured to say: 'Master, what you are doing is lovely, but I cannot find your composition in the landscape before us.' He said: 'My foreground is a long way ahead,' and sure enough, nearly two hundred yards away, his picture rose out of the dimness of the dell, stretching a little beyond the vista into the meadow."

Another important work is *La Prairie* (p. 5), painted in a lighter key, but revealing rare harmony



"VIEW NEAR A FARM"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots



LANDSCAPE SKETCH

BY J. B. C. COROT



"MANTES"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots

of colour. Fresher and more delicate in feeling than the pictures already described, it appeals by its simple and unrestrained composition. The rendering of the sky is admirable, and the atmosphere of tranquillity and restfulness which pervades the scene shows the artist's true poetic spirit. Painted in a broader and more robust manner is *Le Coup de Vent* (p. 9), with its somewhat sombre colouring and unusually generous laying on of pigment. In this work Corot comes nearer to Constable than in any we have seen, though the personal note is conspicuous throughout.

In none of these Corots do we find more exquisite quality, more harmonious colouring and unity of effect than in the beautiful *Les Baigneuses* (p. 6), with its wonderfully luminous sky. The deep-toned foreground forms an admirable setting to the pearly flesh tints of the bathers and the glistening pool, in which is reflected the soft light of the afterglow. *The Watering Place* (p. 21) is a somewhat similar effect, the light in the sky being

even more remarkable; indeed, Corot has seldom surpassed this rendering of evening light so pure and delicate in tone. Full of poetry and profound mystery this is one of the most impressive pictures in the collection. A silent figure is seen silhouetted against the sky, while even the cattle seem loth to stir lest they disturb the magic stillness. The colouring of this work is harmonious and rich, and the painting of the water is superb. The picture, which is large, was one of the earliest of Mr. Young's important acquisitions. Another fine sky is shown in the landscape (supplement), which is painted in a lighter key and is somewhat unusual in composition, a line of trees across the canvas being seldom seen in Corot's pictures. These trees give an excellent example of the master's method of treating foliage. Interesting also in this respect is *Gathering Wood* (supplement). Here the figure of the stooping woman is introduced with that unflinching judgment which Corot always showed in composing his pictures.



"SOUVENIR D'ITALIE"

BY J. B. C. COROT



LANDSCAPE. BY J. B. C. COROT.
(By Permission of Messrs. Thos. Agnew & Sons.)

The Alexander Young Collection—I. The Corots



"THE EDGE OF THE WOOD"

BY J. B. C. COROT

In *Mantes* (p. 11) we have an example of the master's fine gift of colour, the sky and sea and the wonderful blue of the distant view blending together in one harmonious whole. Far away, across the water spanned by a bridge, lies the town of Mantes. Usually restrained in his hues, this is one of the strongest bits of colour Corot has left us, and it is certainly among the finest of the smaller pictures by him in the collection.

Another unusually bright little picture is *The Boatman*. Here Corot has adopted a lighter scheme of colour to which the subject easily lends itself. The salmon-tinted sky reflected in the broad expanse of river, the fresh green hues of the foliage, the rich browns of the foreground and the sturdy willow trunk in the centre, form together a delightful symphony of colour, while the note of red struck by the cap of the fisherman is happily introduced. The rhythm and jewel-like quality of this small work is well suggested in the

coloured reproduction which is given here. Fine in colour too is the *Souvenir de Picardie* (p. 16), with its varied and beautiful tones in the foreground and remarkably fine sky. It will be noticed that the figures are drawn with rather more care than the artist was wont to employ.

The collection contains no finer example of Corot's wonderful and original treatment of trees than *The Edge of the Wood* (opposite). It has been said that to him a tree was "a soft tremulous being, rocking in the air"; but here he gives us something more than this. Besides the characteristic quivering leaves there is great depth of colour, while the dark shadows are put in with firm and unerring touch. It is probably that from such studies as this Harpignies has received his inspirations. More remarkable tree painting is to be observed in the *Chateau-Thierry* (below), where the drawing of the great bare trunk, placed so



"THE CHATEAU-THIERRY"

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The Alexander Young Collection—I. The Corots



"NEAR FONTAINEBLEAU"

BY J. B. C. COROT

daringly in the foreground, is admirable. The *View near a Farm* (p. 10) is a well-composed and broadly-painted example; it is harmonious in colour, and displays a rare sense of the balance of tones. Here again the treatment of the foliage is well worthy of careful study, the slender trees to the left being particularly interesting.

A somewhat remarkable picture is *A Spring Morning* (p. 17), which, but for certain unmistakable signs in the treatment of the foliage to the left, might, at first glance, be attributed to Daubigny. It is not unlikely that Corot painted this landscape when he was on one of his visits to his friend, under whose direct influence it appears to have been executed. *On the Bank of the River* (p. 22) is another subject which would have appealed to Daubigny, who would doubtless have done more justice to it, for it does not show Corot at his best. The composition lacks balance, while the colour scheme of pale blue and grey gives an impression of thinness seldom felt in

his work. The canvas seems cold and empty and misses that touch of romanticism so characteristic of the master.

The *Souvenir d'Italie* has already been mentioned. Conceived in a true poetic spirit, it reveals that wonderful combination of nature and art which is the peculiar charm of Corot's work. Poetic also is *The Glade* (p. 4), with its rich tones of brown and green, and the delightful little view, bathed in light, seen through the trees. The *Chateau de Pierrefonds* (p. 18) is of fine quality and one of the most

attractive compositions in the group. The tender silvery tone of the water is peculiarly Corot's, while the distant view is full of subtle beauty. Of good quality, too, is *The Pool* (p. 4), with its luscious colouring in the trees and foreground. It is strongly painted and the play of light on the water is cleverly rendered. Corot's weakness in depicting animals is obvious in this picture, for the dog, though taking its place well in the composition, is poorly drawn.



"SOUVENIR DE PICARDIE"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots



"SOUVENIR DE RIVA—EVENING GLOW"

BY J. B. C. COROT



"A SPRING MORNING"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots



"PRIMROSES"

BY J. B. C. COROT

Near Fontainebleau (p. 16), though quite a small canvas, is very broadly handled, the trees in the centre being particularly interesting in this respect. The *motif* is the same as in several of the pictures already described, but the execution is somewhat different. As an example of romantic impressionism, if such a term is permissible, it is exceedingly interesting. An atmosphere of quiet repose pervades the scene, giving to it a touch of melancholy which has a certain charm of its own, a charm not entirely appreciated until the picture has been seen two or three times.

Conceived in the spirit of romanticism too is *The Pond* (p. 20), a work fine in quality and admirably composed. Without any suggestion of mannerism, it is nevertheless a typical example of that phase of Corot's art with which the public is most familiar. A sense of mystery reigns over these dark, shadowy depths, while a certain grandeur of expression adds to the effect. The whole scene is bathed in a vaporous atmosphere which subdues all local colour, giving to the canvas a rich, harmonious quality altogether agreeable. The light in the sky penetrating the thick foliage is just sufficient to emphasise the darker portions of the picture without interfering with the general scheme.

Quite different in sentiment is *Primroses* (opposite), with its delicate tones of silvery grey. Here everything is fresh and beautiful; the softly wavering trees, the cool, green grass, the distant meadow flooded in sunlight, all reflect the joyous spirit of the master; and it is easy to understand how such a scene would appeal to Corot's sunny nature. There is a wonderful feeling of light in this little picture; indeed, it seems as if the spirit of a bright spring

morning had entered into it.

Among the less important works we noticed *The Watering Place* (p. 6), a small sketch, large in treatment, and chiefly remarkable for the delicate tints of the light clouds in the sky. Even in these sketches we cannot fail to notice how Corot, in his own inimitable manner, introduced his figures into the composition merely as a subsidiary part of the whole. Never does he give undue prominence to them, and yet the picture would seem incomplete without them. The *Landscape Sketch* (p. 11) is well balanced, and was evidently done direct from nature, and as such it has its interest. It was probably a note of an effect which the artist made, intending to carry it out at a later period, but we



"THE CHATEAU DE PIERREFONDS"

BY J. B. C. COROT



"LE LAC." BY
J. B. C. COROT

The Alexander Young Collection—I. The Corots



"THE POND"

BY J. B. C. COROT

do not remember ever having seen the finished picture. Painted on a very coarse canvas, as will be seen in the reproduction (p. 21), the *Pond Near a Farm* possesses a certain breadth of treatment and an almost entire absence of detail which attracts attention. There is atmosphere and light together with an effective scheme of colour. In strong contrast to this is *The Well* (p. 22), which is characterised by careful and precise drawing of the details. This is probably the earliest work by Corot in the collection.

The pictures mentioned in this article comprise only one-half of the Corots in this unique collection, but we have endeavoured to refer to all those of chief importance. From these notes and the accompanying reproductions it will be seen that the master is represented almost entirely by works illustrating the more important phases of his art. It is generally admitted that his range of subject was limited and his outlook on life restricted; and that this statement is not without foundation is apparent in considering this large group of his works. At the same time he was one of the first and greatest exponents of romantic landscape painting, and his influence is unmistakably seen in the higher forms of modern landscape art. On his own ground there have been none who could approach him, and in his powers of selection, composition and expression, his wonderful feeling for tone,

his infallible sense of colour, harmony, and, above all, his poetic rendering of nature, he stands with the greatest masters of the brush.

Unfortunately the opportunities of studying Corot in London are very limited, but Mr. Young was always ready to lend his pictures to public exhibitions, and some of the works mentioned above will be remembered as having been on view at the Guildhall

Art Gallery. It is hoped that Messrs. Agnew may exhibit a selection of the more important pictures in the collection during the present month, and the public will then have an opportunity of seeing some of these beautiful Corots, besides some of the fine works by other artists.

Mr. Young stipulated, when selling his collection, that certain of the pictures should be offered to the nation before being disposed of in the ordinary way, but up to the present we have not heard of any move on the part of the authorities, while the National Art Collections Fund can hardly be expected to give any very substantial aid so soon after its strenuous efforts to raise the necessary amount for the "Rokeby" Velasquez. It is, however, sincerely to be hoped that at least one of these splendid examples of Corot's art may be secured for our national collection. E. G. HALTON.



"THE FISHERMAN"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots



"THE WATERING PLACE"

BY J. B. C. COROT



"POND NEAR A FARM"

BY J. B. C. COROT

The Alexander Young Collection—I. The Corots



"THE WELL"

BY J. B. C. COROT



"ON THE BANK OF THE RIVER"

BY J. B. C. COROT

Pencil-Drawing from Nature

PENCIL-DRAWING FROM NATURE. BY ALFRED EAST, A.R.A.

MORE than half the students of landscape painting want to canter before they can crawl; they want to use colour before they know anything beyond the merest elementary rules of drawing. They may be able to draw the outline of some object, and do something in the way of light and shade, but the knowledge of the construction of the things they paint is slight. Their trees are frequently flat silhouettes of paint, more or less right in tone, but seldom right in the expression of character. There is no modelling of their branches; their outlines may be as hard as the edge of a house and not sympathetic as a thing that lives or breathes. They miss altogether that subtlety of characterisation which makes them companions of man. Things which express the living, moving forces of nature are treated with as little regard to these predominant qualities as if they did not exist. I speak of trees particularly, because it is an accepted fact that they are very

difficult to paint. There is one thing certain—that the great artists of the past painted them differently because they appealed to them in a different way, according to the temperamental difference of the painter. But you must have noticed one thing—that they are all well drawn and well constructed; in some cases the treatment which may appear to you as slight, upon examination reveals a depth of knowledge which makes abbreviation possible.

You may ask what is the best way to acquire a knowledge of trees like Corot's or Turner's. The answer is, draw them with a pencil in your sketch-book, draw them often, and whenever you get the opportunity. You will find that it is not time thrown away, it will save you a good deal of trouble in the end, and, what is more, a good deal of worry, if you draw your trees in your sketch-book first of all, with a view to the composition of your picture. You may make many drawings for the composition and feel a little tired, but you may have by so doing avoided a hundred greater difficulties upon your canvas. There is nothing more annoying than to find that your picture would have



LANDSCAPE WITH CATILE

(In Victoria and Albert Museum)

BY CLAUDE

Pencil-Drawing from Nature

been so much better had you been able to add another three inches to the top ; but, alas ! you have not sufficient canvas now. Had you made a study in line of the placing of the masses within the page of your book, you would have avoided the calamity. Not only is pencil-drawing from nature an aid to memory and the knowledge of form, but it is an excellent aid to good composition.

Get a large sketch-book about 15 ins. by 12 ins., with medium grain paper, not quite white (because the reflection from white paper when drawing in the open air is trying to the eyes), and a pencil with a loose lead—one of those which screw up the lead about one-eighth of an inch thick. Take an ash-tree, for instance, like the illustration, given on page 30, and sit down and draw first of all with an exceedingly light touch, the general outline of the big masses, the sweep of the outline, the trend of the branches, and the strong curves of the trunk ; you can still with a light touch suggest any alteration in the disposition of the masses of light and shade, of the placing of your trees, etc., within the page of your paper.

When you have made a number of attempts to find the best arrangement of the material of nature (a yard this way or that in the selection of a point of view may totally change your composition) ; when you have made the trial lines, and suggested in the faintest possible manner where the masses come, then attack your subject with frank fearlessness. Never mind about rubbing out your trial lines, they will and should serve as guides to draw in your outline with the strong vigour and courage which comes of confidence. Don't use india-rubber except as a very last resource. There is no need of it, and with sufficient practice you will enjoy

your sketching with a point, and your drawing will gain in directness and virility in proportion to the time you devote to its practice.

Draw the outline of the trees with an edge which suggests the foliage. It would be better to draw the foliage first and then draw the branch which will reasonably support it. The weight of the masses of foliage must have an adequate support. The branches must be attached to the trunk with that peculiar articulation which is characteristic of its species.

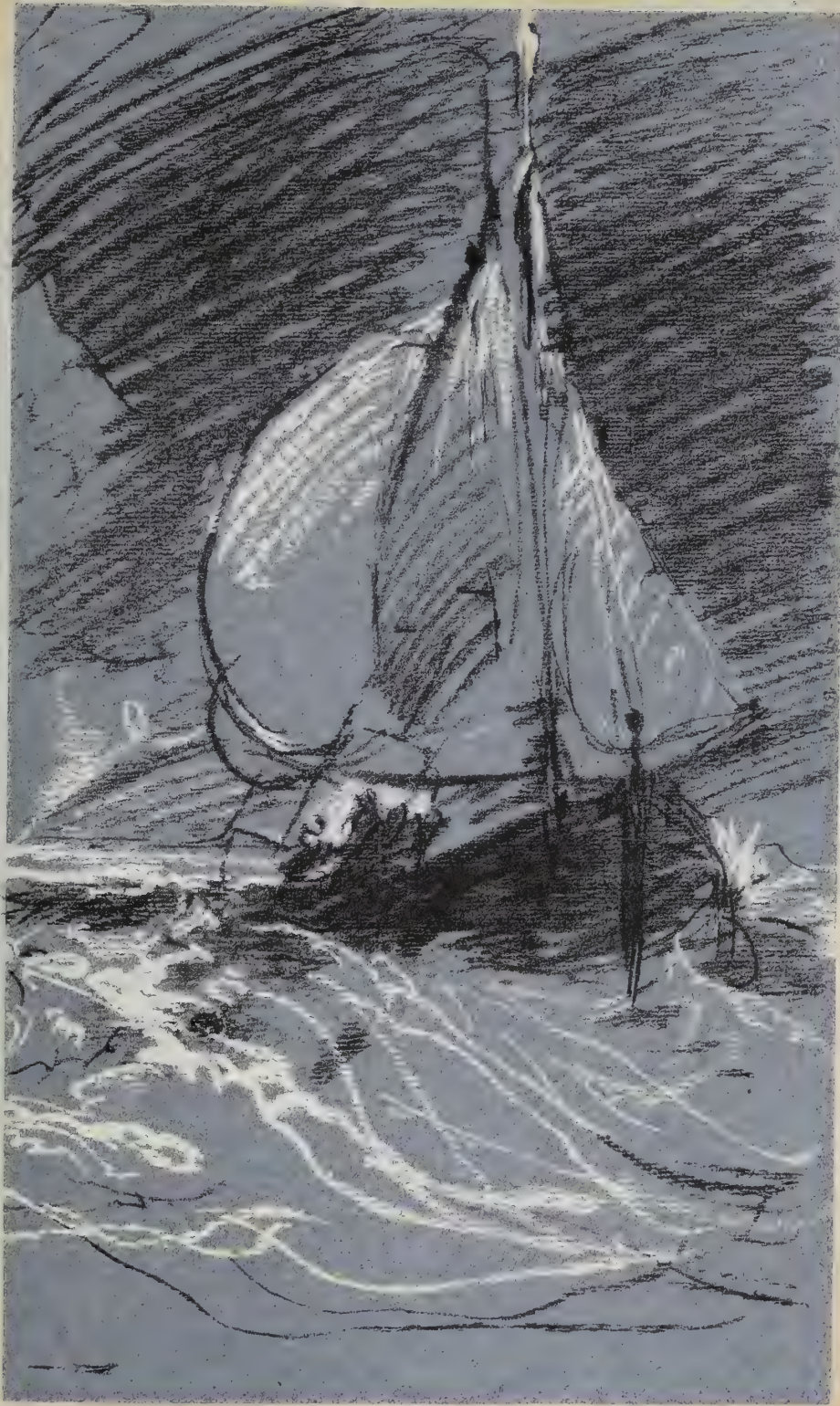
You will quickly see what are the general peculiarities of the ash, elm or oak. You will learn so much of their habits that you will very clearly gauge what they would do were their local conditions changed. And if you put a tree in your



PENCIL STUDY

BY T. GAINSBOROUGH, R.A.

(By permission of Fairfax Murray, Esq.)



(NATIONAL GALLERY)



A MARINE STUDY, BY J. M. W. TURNER, R.A.

1941

1942

1943

1944

Pencil-Drawing from Nature



PENCIL SKETCH OF COCKERMOUTH CASTLE *(National Gallery)*

BY J. M. W. TURNER, R.A.



PENCIL SKETCH IN PETWORTH PARK, SUSSEX

(National Gallery)

BY J. M. W. TURNER, R.A.

Pencil-Drawing from Nature



PENCIL DRAWING OF SALISBURY CATHEDRAL

(*In Victoria and Albert Museum*)

BY JOHN CONSTABLE, R.A.

picture to improve your composition which was not actually in the landscape, you will know enough of its habits to understand how it would behave when transferred, so that there would be no feeling in your picture that it was "put in." After you have drawn the branches, with a touch that suggests the movement of the outline, you must draw with a strong, bold line the dark branches and the trunk. The line should be strongest when drawing the trunk, and less so when drawing the more delicate objects. Then mark the masses of sunlight and the shape of the shadows. The texture of the shadows, the closeness of the lines and thickness of them, must be consistent with the strength of the rest of the drawing. Avoid cross-hatching, except where it is absolutely necessary, and then don't do it with a kind of machine-made texture, such as squares, right-angles, or

a series of parallelograms. The "accident" of nature is not expressed by the calculated and geometrical pattern of texture. We want the nervous touch of the strong hand which will reveal the sense of the movement of life itself. You will find out for yourself what kind of texture shadows require; as a rule, they should follow the



PENCIL DRAWING : BEECH TREES

BY ALFRED EAST, A.R.A.



"LELANT," FROM A PENCIL DRAWING
BY ALFRED EAST, A.R.A.

Pencil-Drawing from Nature



PENCIL DRAWING OF ASH TREES

BY ALFRED EAST, A.R.A.

construction of the material, such as horizontal lines for the shadows of roads, or upright lines for the shadows of buildings. But it is more or less a personal matter, for every artist expresses shaded

little need of more drawing on the road if the shape of the shadow be just.

When you visit a new country or a new neighbourhood, don't sit down at once with your colour-

surfaces in his own way. But it is as well to bear in mind the suggestions I offer you.

You have drawn the outlines of the trees, the long sweep of their branches, the outline of their masses of foliage and the masses of their shadows. You have noted the contour of the branch by the form of the shadow which is thrown across it, or you have seen revealed the irregularities of the ground below by the careful drawing of the shadow which rests upon it. There will be but



PENCIL DRAWING : NEAR AIX-LES-BAINS

BY ALFRED EAST, A.R.A.

Modern Decorative Art at Glasgow



PENCIL DRAWING : WHITEBY

BY ALFRED EAST, A.R.A.

box to paint what must of necessity be unfamiliar, but draw it, and in the process of drawing you will have learnt so much of the peculiarities of the district that you will be able to paint with greater freedom and confidence. As an aid to the painter, pencil-drawing is invaluable, and I am sure that the artist who does not pay any heed to this means of obtaining knowledge, and this discipline of his hand and brain, can never really be of the first order.

Go to the National Gallery and see the pencil drawings by Turner: note how he observes the salient features of the scene he draws, sometimes emphasising them with a wash of colour. See the drawings of Claude, how he has trained himself in the direction of a high sense of style; and you will see in David Cox, Rousseau and others the value they placed upon the use of drawing from nature. The drawings of Turner, Claude, and other great landscape painters are more interesting when you associate them with the primal factor which characterises their pictures.

Pencil-drawing teaches us to see at once what are

hundreds of miles of cumulus clouds.

ALFRED EAST.

MODERN DECORATIVE ART
AT GLASGOW. SOME NOTES
ON MISS CRANSTON'S
ARGYLE STREET TEA HOUSE,
BY J. TAYLOR.

NOWHERE has the modern movement in art been entered upon more seriously than at Glasgow: the



PENCIL DRAWING : RINGWOOD

BY ALFRED EAST, A.R.A.

Modern Decorative Art at Glasgow



CORNER OF LUNCHEON ROOM AT MISS CRANSTON'S
TEA HOUSE, ARGYLE STREET, GLASGOW

DECORATIONS BY GEORGE WALTON
FURNITURE BY C. R. MACKINTOSH

church, the school, the house, the restaurant, the shop, the poster, the book, with its printing, illustrating, and binding, have all come under the spell of the new influence. Even feminine attire has not escaped the attention of the modern artist; with some recent schemes of decoration he has indicated the design and colour of the gowns to be worn, so that no disturbing element might mar the unity of the conception.

There are critics who sneer at this fidelity to an idea, but they cannot ignore it; they are like the woman at the St. Louis Exposition, who, showing her friend round, stopped at one of the German Arts and Crafts rooms, saying, "This is the new art. I do not like it myself, but you cannot get away from it." In the straight, busy Glasgow thoroughfare, Argyle Street, there is enough of commonplace architecture, such as one will hurry past without the bestowal of a

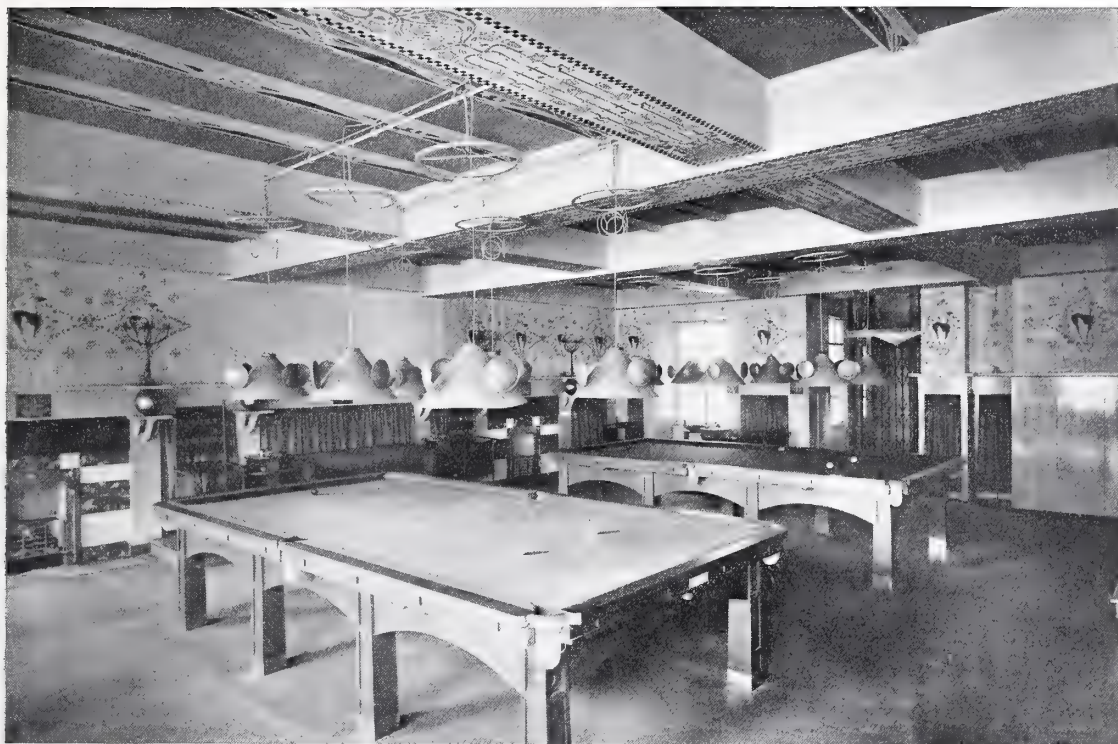
second glance or thought. But there is a high gable-fronted house in dull grey rough casting, designated "The Crown Lunch and Tea Rooms,"



CORNER OF SMOKING ROOM AT
MISS CRANSTON'S TEA HOUSE,
ARGYLE STREET, GLASGOW

DECORATIONS BY GEORGE WALTON
FURNITURE BY C. R. MACKINTOSH

Modern Decorative Art at Glasgow



BILLIARD ROOM AT MISS CRANSTON'S
TEA HOUSE, ARGYLE STREET, GLASGOW

DECORATIONS AND BILLIARD TABLES BY GEORGE WALTON
CHAIRS, ETC., BY CHARLES R. MACKINTOSH

that because of its striking unfamiliarity compels attention.

From the lofty vane on Belgian-like roof, where a wrought-iron guard surrounds the chimney pots, and the quaint dormer window with speckled glass under the barge board, down to the sign of the Tudor Rose over the unconventional entrance, it all forms a fitting exterior for the modern art within; and the architects for the reconstruction, Messrs. H. and D. Barclay, seem to agree with those who hold that there is an affinity between that which is best in the old work and the new.

It is not easy to imagine what would be the position of modern decorative art in Glasgow to-day, apart from the group of tea-houses controlled by Miss Cranston, for it is a remarkable fact that while George Walton was yet a bank accountant, he accepted a decorative commission connected with a new smoking-room for one of these, and when he abandoned finance to carry out this, his first commission, decorative art may be said to have entered on the new phase at Glasgow.

It was on the same group of tea-houses that Charles R. Mackintosh began to establish a claim to leadership in the new school at Glasgow, and to inspire some of the younger men with the new

idea. No artist owes less to tradition than does Mackintosh; as an originator he is supreme. The critic who dismisses the new movement with a sneer, or an unsympathetic allusion to its affinity to early Greek art, has missed the charm of intention that seeks to give a rational, a soothing setting to the complex strenuousness of modern existence. If communities could be formed in ideal towns and hamlets, founded on the best principles of the new art, the effect on individual and national health and temperament would quickly be manifest.

A glance at the various rooms of the Argyle Street Tea-House is interesting as showing the unity that may result when two strong individualists apply their minds to the same problem.

On the original part of the house comprising the three public floors from the street level upward, all the panelling, the dividing wooden screens, the grates, billiard tables, and decorations are by George Walton; all the chairs, the benches, the umbrella stands, and the electric fittings over the billiard tables by Charles R. Mackintosh.

The tea-room on the ground floor is remarkable for an excellent piece of craftsmanship in the walnut panelling, the bridged stairway, and the

Modern Decorative Art at Glasgow



LUNCHEON AND BILLIARD ROOMS
AT MISS CRANSTON'S TEA HOUSE,
ARGYLE STREET, GLASGOW

DECORATIONS, SCREENS, TABLES, AND
ELECTRIC FITTINGS BY GEORGE WALTON
CHAIRS AND STANDS BY C. R. MACKINTOSH

Modern Decorative Art at Glasgow

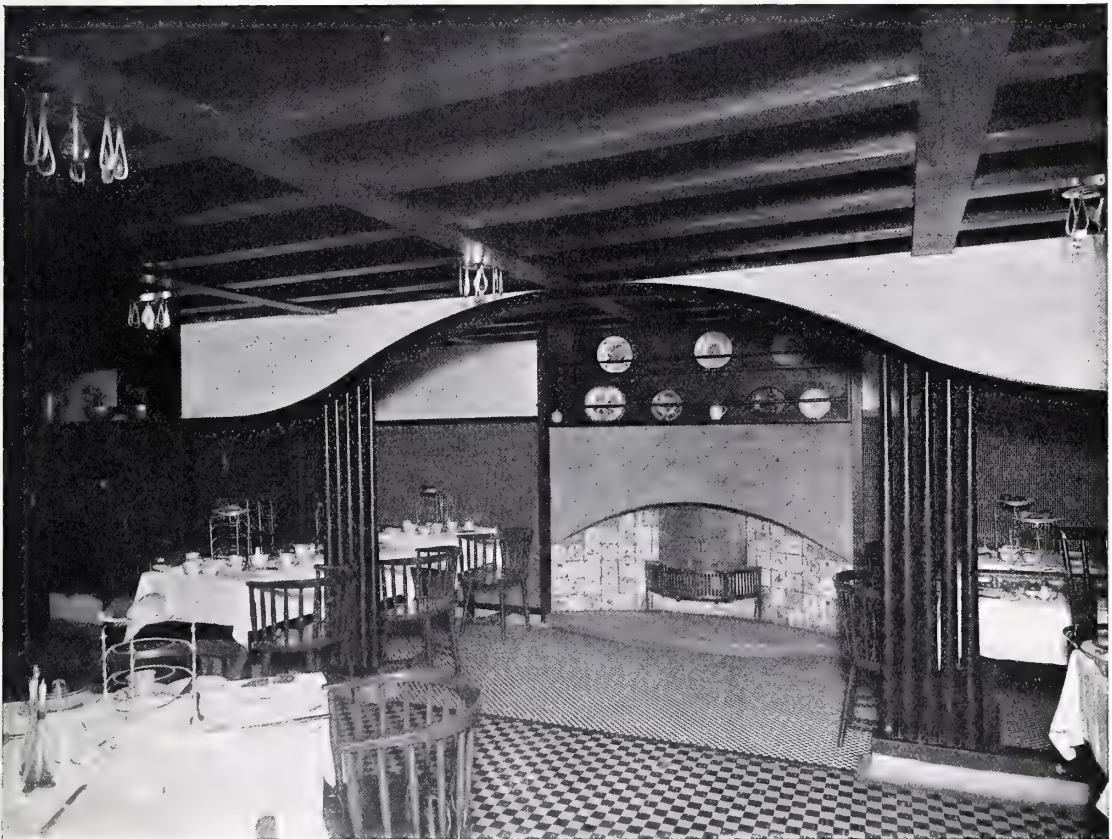
tall hammered iron balusters that balance the panelling in the view from behind.

The luncheon-room, a long, low-roofed apartment, made proportionate by a Walton screen of somewhat unusual construction toward the far end, is situated on the first floor. With broad styles stained a dark oak, and with narrow panels showing stencilling on a light ground, surmounted with smaller panels of leaded glass and copper, the screen is a striking feature of the decoration. Beyond this, the centre of the end wall is occupied by the remarkable panel *Eros*, designed and executed by Walton and shown at the Glasgow International Exhibition in 1901. The drawing is powerful, the craftsmanship skilful, while the materials employed form a rare combination: green marble and slate, coloured and opalescent glass, crystal, mother-of-pearl, and touches of clear silver all pieced faultlessly into a mosaic of seeming imperishableness.

The room above is notable for two rationally designed billiard tables, with quaint lighting fitment; an original treatment of walls and ceiling;

strikingly unconventional chimney-pieces, with steel grates and fenders enriched with leaded glass and enamels; tall settees and characteristically designed chairs.

Those to whom an original decorative scheme appeals will find much that is interesting in the recently completed Dutch kitchen at the basement, designed and carried out solely by Mr. Mackintosh. A square, low-roofed apartment, with a row of pillars to carry the superstructure, has been converted to a well-proportioned tea-room with quaintly recessed ingleneuk, heavily raftered black ceiling, and strikingly unfamiliar touches of decoration. The whole construction and arrangement are of the simplest description; the opening from the main section to the recessed chimney corner, with ogee line overhead; the fire-place with delightfully quaint steel grate, Dutch tiles set at an unaccustomed angle, and plastered lintel; the unpretentious plate-rack over the mantel; the characteristically designed sideboard; the scooped-out niches in the undecorated plaster at the frieze level, for the reception of cut flowers; the well-proportioned casements



THE OLD KITCHEN AT MISS CRANSTON'S
TEA HOUSE, ARGYLE STREET, GLASGOW

DESIGNED BY C. R. MACKINTOSH

Modern Decorative Art at Glasgow



THE OLD KITCHEN AT MISS CRANSTON'S
TEA HOUSE, ARGYLE STREET, GLASGOW

DESIGNED BY C. R. MACKINTOSH

with leaded glass panels of rare beauty, all combine to make a scheme of remarkable unity and charm. The colour combination is black and white with a mixing of emerald green, the only variation being a faint suggestion of pink in the rose that forms the *motif* in the casement panel. Black and white with emerald green!—why, this was a favourite colour-scheme with Empress Josephine, a recollection that proves Napoleon's clever consort to have been artistically in advance of her time, or the New Art to be less modern than we are inclined to believe. Excepting the rose, there is but one figure of decoration in the room. Mackintosh adopts the square, the simplest of all conceivable forms, and makes this the theme of his latest decorative intent. It begins on the floor covering, is continued in the mosaic on the hearth, is repeated all over the velvety dado, on the mother-of-pearl panel of the sideboard, and culminates on the broad flat planes of the pillars that divide one end of the room into so many alcoves. In each case the black and white forms the chequy pattern, the squares diminishing in size in the order named. Every chair in the room is bright with the tint of

the emerald, an arrangement requiring the individualism of a Josephine or a Mackintosh.

It must not be supposed that the critic aforementioned would be unable to find points to condemn in the latest Mackintosh creation. The myriads of tiny squares might affect his eye uncomfortably, nor might he be candid enough to attribute this in chief part to the dazzling electric light, ineffectually shaded by the reflectors depending from the ceiling. The shape of those reflectors too might cause the critic some uneasiness; looked at from certain angles they suggest a deviation from the vertical not altogether pleasing. Then the brass mountings of the dark sideboard, and the hinges of the wall cabinet would have fallen in with the whole scheme more completely had they been finished as white metal. The only exception he might take to the construction of the room is where one end of a heavy beam is made to rest on a diminutive cabinet. But hypercriticism is far from justifiable when dealing with the work of an original-minded artist, and particularly in a case where the *tout ensemble* is in the highest degree charming.

J. T.



"LE DEGEL À GAND," FROM THE ETCHING IN COLOURS BY ALBERT BAERTSOEN."
(By Permission of M. Paul Verdussen, Brussels.)

Recent Etchings by Albert Baertsoen

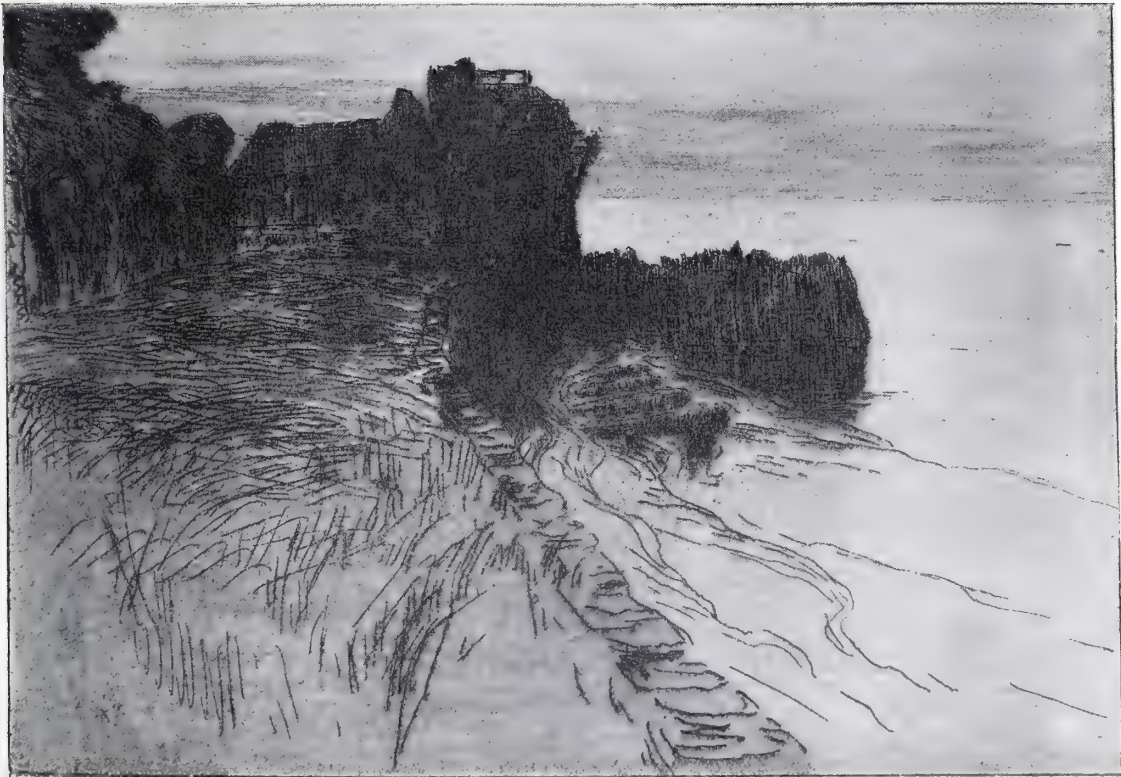
SOME RECENT ETCHINGS BY ALBERT BAERTSOEN.

ALBERT BAERTSOEN is certainly one of the most personal of a group of modern Belgian painters, many of whom possess individuality of the highest order. One has only to recall the Liège Exhibition to realise how that school fixed one's attention. Among these painters, who express with so much sincerity and conscientiousness the aspects of nature and humanity in their fatherland, a prominent place must assuredly be given to Albert Baertsoen.

The artist, who was born at Ghent, is, above all, a man of poetry and imagination, one who, from his earliest youth, has been fascinated by the mystery of the placid little towns of Flanders, while others have had revealed to them the ardent, moving life of the workers of Belgium. While the immortal Constantin Meunier has celebrated in eloquent bronze or in dainty water-colours the fierce labour of mine or furnace, while Claus has fixed in his powerfully-coloured canvases the beauty of country life in the fertile sun-bathed plains of Hainault and Brabant, Baertsoen passed

his youth dreaming in the little Flemish towns along the slow-flowing canals, with their coloured reflections of the old coloured houses, or in silent pilgrimages, with the nuns passing like phantoms and speaking "with bated breath." Not one of these places—so dear to all lovers of fancy and beauty—is unknown to Baertsoen, and in him these admirable spots have a most faithful interpreter. One has but to go back a few years and remember the work by this artist exhibited in the Salons of the Société Nationale and the Libre Esthétique. One recalls the dreamy melancholy of the Quai de la Biloque at Ghent, the Lac d'Amour at Bruges, the various *béguinages*, and then the other less known, but not less seductive corners of Ypres, Furnes and Malines, whence the artist brought back many strong and vigorous impressions.

To express all this, Baertsoen has the advantage of being an incomparable colourist. His palette knows the secret of those lovely red and green tones so often seen in the buildings of these Flemish towns, and it has the gift of expressing equally well that mixture of reflections produced by the caprice of light and shade on the surface of



"VEERE: SOIR"

FROM THE ORIGINAL ETCHING BY ALBERT BAERTSOEN

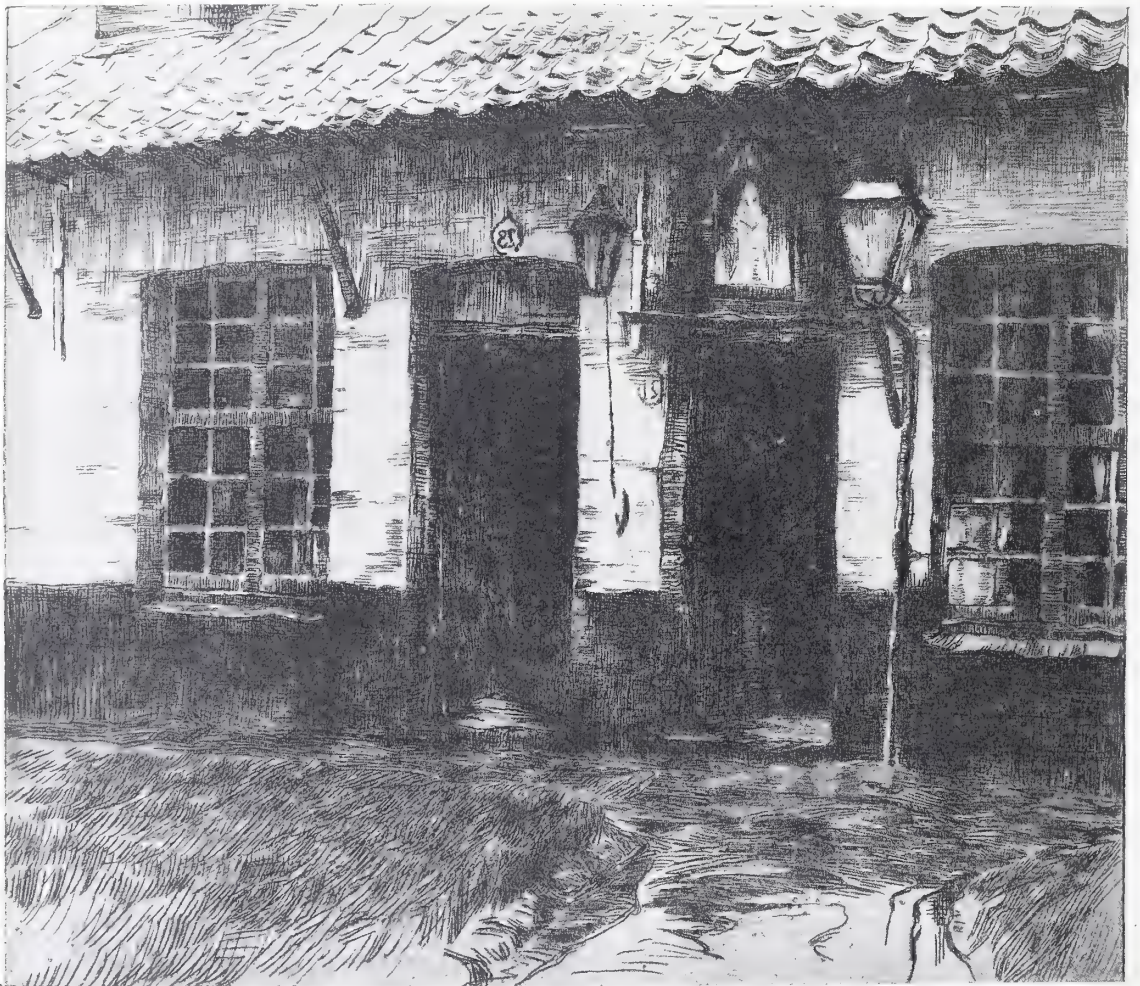
Recent Etchings by Albert Baertsoen

the canals. At a time when really too many artists are abusing the use of half-tints and *chiaroscuro* one hastens to greet a frank colourist such as Baertsoen, who is not afraid to spread out and display in fullest flow the loveliest tones of his palette.

Baertsoen's painting formed the subject, four or five years ago, of a detailed study in *THE STUDIO*. Its readers were then enabled to follow the course of the artist's work through his favourite landscapes of Flanders and in Zeeland, with all its delightful *motifs*. So there is no need to repeat what was so admirably said in these very pages; moreover the artist has produced but few works of recent years. In truth, he is not a man to force his productiveness; he is not to be counted among those who think it necessary to paint their Salon picture every year. Baertsoen's view of art is assuredly higher and nobler than that.

Besides painting excellent canvases like those which were exhibited at the Société Nationale this year, Albert Baertsoen has devoted himself with ardour to the delightful art of etching, which, by the way, he practised in his earlier days. A set of recent plates by him was exhibited a few months since in the Salons de l'Art Décoratif, in the Rue Laffitte, Paris, and the artist has given me permission to select certain of his chief works for *THE STUDIO*. These hardy etchings, with their bold contrasts of light and shade, and their forcible *griffonnages*, closely recall the pictorial works of Baertsoen. They have the same qualities of feeling and poetry, the same taste for the picturesque as these, and they are in every way worthy of the talented artist who in many an unforgettable work has sung the beauty and the melancholy of the dead cities of Flanders.

HENRI FRANTZ.



"MAISONS DES PAUVRES"

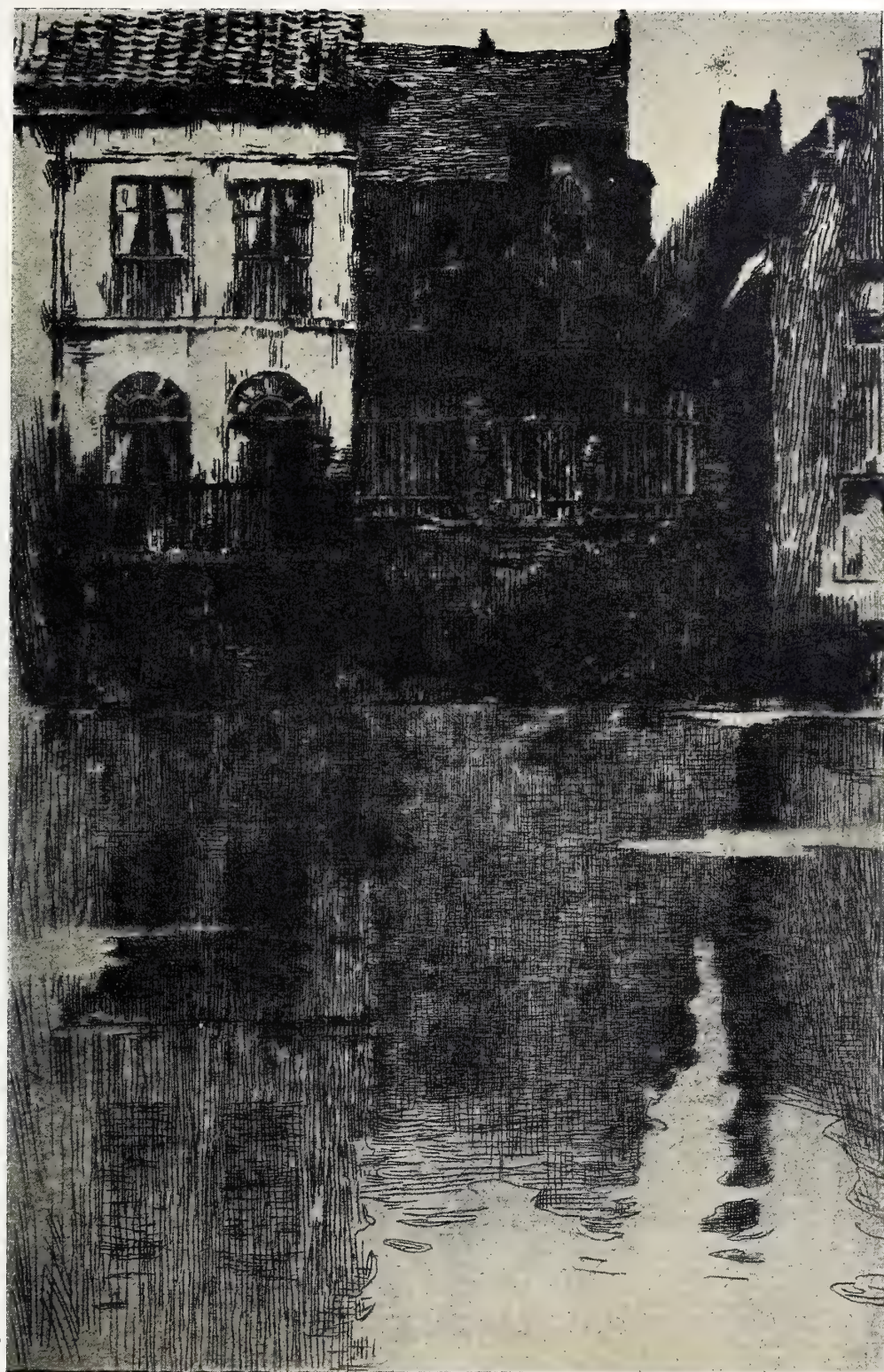
FROM THE ORIGINAL ETCHING BY ALBERT BAERTSOEN



"KROMBOMSLOOT, AMSTERDAM"
FROM THE ORIGINAL ETCHING
BY ALBERT BAERTSOEN



“LE MOULIN SUR LE REMPART, BRUGES”
FROM THE ORIGINAL ETCHING BY
ALBERT BAERTSOEN



"VIEILLES MAISONS AU BORD DE L'EAU." FROM THE ORIGINAL ETCHING BY ALBERT BAERTSOEN.



"WATCHING"

BY HENRI TEIXEIRA DE MATTOS

THE ART OF HENRI TEIXEIRA DE MATTOS. BY HALDANE MACFALL.

BORN in Amsterdam on the 21st of December, 1856, Henri Teixeira de Mattos came of a thrifty commercial stock which was hardly a promising parentage for the rearing of a lad of artistic aspirations. And so it proved, for the youngster found himself at fifteen perched on an office stool in a bank.

As a matter of fact, the art of the sculptor, unlike that of the painter, scarcely existed in Holland, and the boy's aims must have reeked of madness to his kin. But the artistic temperament takes hard killing. So it came about that the lad, instead of applying himself with zeal to the forwarding of letters and parcels, gave himself up to sketching in the ledgers and to modelling figures in the sealing-wax that lay at his hand—indeed, his manager soon complained that he could not supply the youth's heavy demand for the plastic stuff.

A couple of years saw the young fellow at the end of his commercial career—his family realising that in Henri there had come amongst them one of those difficult personalities that bewilder with the fantastic desire to make beautiful things rather than money. Influenced chiefly by his

lack of emulation and the criticisms of fellow students, but he was allowed no model, being confined to the copying of casts of carved frames of mirrors and the like. Worse still, he worked without assistance and without guidance. However, for lack of model, he was allowed to work in the evenings, now and again, in the life classes of the professors of painting, standing outside the circle of students of painting and drawing. To one of these professors, Allebe, he acknowledges a considerable debt for all his care of him at this time. As a matter of fact, however, during the year and a half he spent at these schools he learnt little but drawing; and, disgusted at last with his meagre training, he being nineteen, betook himself to Rome. Even

elder brother, to whom he owes a heavy debt of gratitude, they allowed him to enter the Academy of Art in Amsterdam.

Here, in the schools, like so many eager artists, the youth, now seventeen, met with difficulty and harassing discouragement. The only pupil in sculpture, he had the large modelling-room all to himself. Not only did he suffer this grave disadvantage that comes from



"HOMEWARDS"

BY HENRI TEIXEIRA DE MATTOS

Henri Teixeira de Mattos

in the seventies, Rome was still the goal of the sculptor, though her repute as a finishing-school for the painter had not only suffered shock, but was in ruins.

In Rome the young fellow took a studio and, having but a slender purse, persuaded people to sit to him for their portraits, hiring when he could a model on his own account. But here he was to suffer the second great disillusion of his career. He slowly came to realise that the art of sculpture in Rome was in utter decay—the life gone wholly out of it. In her academy every pupil had to begin at the elements, and the prospect fretted him. He therefore set himself to self-education in his craftsmanship, and pitted his strength against his fellows. He naturally strove to excel in what others were doing.

He wrought little figures of *Cinderella* and such-like statuettes. These soon found ready purchasers. The demand grew. He soon had plenty of such work to do. For days he would work upon carving the details of lace collars and shawls, or the minute flowers in a girl's hair. He mastered the whole bag of tricks—veils, brocaded gowns, and the rest. In the modelling and carving of these things the weeks stole away from under his feet. The standard everywhere was the marketable value of the thing done. For three years young Teixeira de Mattos went with the tide, to arouse from his industry at last but to find that he had been swept into the stream of the commonplace, and was sinking with the rest. He awoke, weary of the whole business, and dissatisfied with himself.

His twenty-second year saw him packing back to his native land. Yet he did not leave Rome wholly barren—he had had the great advantage of learning to work in the marble.

He now took a studio

in Amsterdam, determined to be done with schooling, and to shed all foreign influence. But he found it no such easy matter to rid himself of the Italian methods, in which his hand and eye had become so facile. His *Cinderella* had been bought by a resident in Rotterdam; indeed, this sort of statuary was in the prevailing taste in Holland as much as in Italy. The temptation to win easy success was too great for a young artist who had his name to make, and the young fellow gave in for awhile to the fashion that he had made, and his *Eh bien!*—a coquette with a fan—was followed by the *Deluge* of his thirtieth year; in fact, it took eight years of his life to rid his craftsmanship of what he had learnt in three years in Italy.

The sculptor was far from satisfied, yet his success only increased the temptation to keep to the path that seemed easy to his feet. He had



BUST OF FRANK BRANGWYN, A.R.A.

BY HENRI TEIXEIRA DE MATTOS



"DANGER." BY HENRI
TEIXEIRA DE MATTOS



BUST OF MR. J. J. VAN DE
SANDE BACKHUIJZEN

BY H. TEIXEIRA
DE MATTOS



BUST OF THE LATE
MR. C. BISSCHOP

BY H. TEIXEIRA
DE MATTOS

Henri Teixeira de Mattos

brought with him from Rome a nude plaster cast which he called *The Slave Girl*, and this, after being further wrought upon, he sent to the Amsterdam Exhibition of 1886. The work made a considerable stir, largely due to the charge against it that the life-sized nude had been cast from the life. The sculptor, in the midst of the fierce controversy, received a commission to translate it into marble, with the result that the charge, so far from damaging him, was at once withdrawn, and only called attention to his skill.

It was to the next exhibition at Amsterdam, held every three years, that, in his thirty-third year, Teixeira de Mattos sent in plaster his *Negro attacked by a Panther*. An art committee decided to present this group in marble to the Dutch Zoological Society upon its fiftieth anniversary, and the artist was forthwith given a year and a half to complete the work. He ordered a huge block of marble from Italy, and had started upon it, when the president of the committee died. The sculptor became alarmed about his commission, and, to his consternation, on his asking for a written contract from the committee, they affected, one and all, to know absolutely nothing about the matter! The huge block of marble was in his studio, and he realised that its cost must fall upon him, and without the slightest chance of finding a purchaser in Holland when the design was completed. However he had put his hand to the making of it, and he doggedly finished it. The group at once increased his reputation, and passed to a London collector. This is the chief work of his transition period.

It was in his next work that he took his first deliberate step towards the position which he holds in the Dutch art of sculpture to day — the portrayal of wild animals. In the *Two*

Kings, a fight between a lion and an eagle, he struck his individual note. He betook himself to the Zoo in Amsterdam, and gave himself eagerly to the study of wild beasts; and, with the exception of carrying out commissions for portrait-busts, he devoted himself to modelling from wild animals.

Disappointed in not securing the order for a public monument for which his talents particularly fitted him, he came, at thirty six, to London, and settled here for seven years. But though he worked hard, and advanced his art in great strides from his incessant studies at the Zoo, which in London as in Amsterdam he made his second studio, he failed to capture the English public; and, his best works being rejected time after time by the Royal Academy, he went back to Holland in his forty-fourth year, and settled at the Hague.



"BETRAYED"

BY HENRI TEIXEIRA DE MATTOS

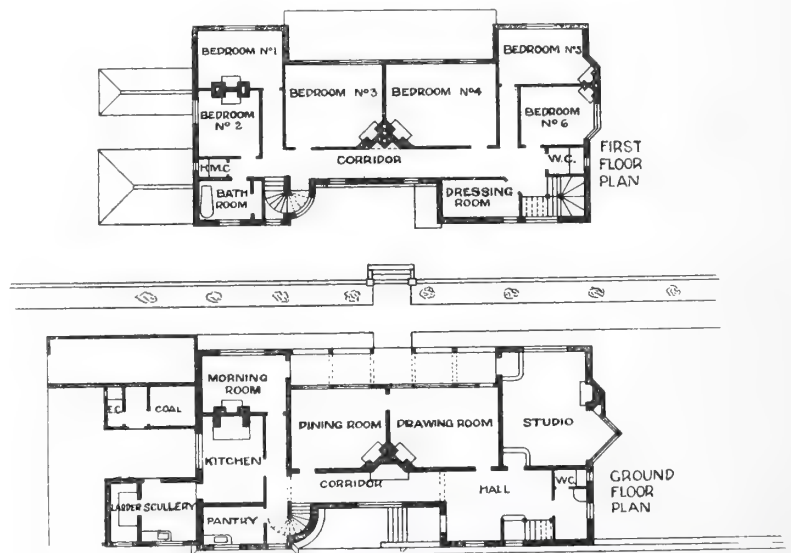
There he has steadily wrought upon his art. In the *Tiger and Peacock*, and in *Watching*, in the lion and lioness, crouching before they make their deadly rush upon their prey, the artist has shown a sense of the value of line to carry out the emotional statement of his idea, and a vigour of handling and a suggestion of form that raise his work to high achievement. His decorative sense is remarkable. His statuettes of *Betrayed*, and of the woman leading the cow (*Homewards*), show his skill in more homely moods. His gift of portraiture he has displayed in more than one bust. But it is in his ambitious work, *Danger*, that he has reached to chief fame. The man who wrought this powerful statue of the lioness with cub in mouth, and head and body raised on guard, cannot suffer long neglect, nor be ignored. The dignity of the thing—a sense of awe that is over it all—the broad handling of the great and powerful body, the character-drawing—all prove that in Teixeira de Mattos the Dutch have given birth to a sculptor.

HALDANE MACFALL.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

“BROAD DENE,” Haslemere, was designed by Mr. W. F. Unsworth for Mr. Walter Tyndale, the water-colour artist, whose drawing of the house we have reproduced in colours. The site presented some serious difficulties as the road was considerably lower than the exact spot chosen for the house, and from which the best view was obtainable. This road is a cutting lately made, and only reaches the level of Mr. Tyndale’s land where that joins his neighbours. This apparent difficulty, however, gave the architect his chance, and he made a picturesque feature of the retaining wall, which starts about fifteen feet high and tapers away till the rising road reaches the level of the back entrance. The house, standing as it does on a part of this wall, has an important appearance that its actual size does not warrant. The steps to the main entrance ascend the reverse way of

the road and give a happy correcting line to the perspective. The small circular tower at the angle opposite the steps serves as a back staircase and adds considerably to the picturesqueness of the elevation. Large wall spaces and roof were obtainable on this the north side of the house, as no rooms look that way. The only windows necessary were those that light the corridors, stairs and offices. The situation is an exposed one; it was therefore desirable that the rooms should nearly all face south, and also have none of their outer walls on the cold side of the house. A wide corridor on both floors connects the rooms and forms a large air space between them and the north elevation. These, with the hall and staircase, make a handsome feature of what is otherwise a very simple interior, and add very much to the warmth of the house during the winter. Light and air and as much of the view as possible were the chief points considered in the treatment of the south side. The studio and morning room project five feet respectively beyond the drawing and dining rooms, which are in the centre of the plan, and a verandah of that width connects the former and shelters the latter. This verandah is deep enough to give shelter from the sun in mid-summer, and yet allows what sun one may have in winter to stream into the chief sitting-rooms, the sun obligingly in Haslemere, as elsewhere, being so much lower at that time of the year. The plan has succeeded admirably in giving a house easily warmed in winter, and yet cool during the hot summer months. The south side overlooks the terraced gardens and a lovely



PLANS OF “BROAD DENE,” HASLEMERE

W. F. UNSWORTH, ARCHITECT



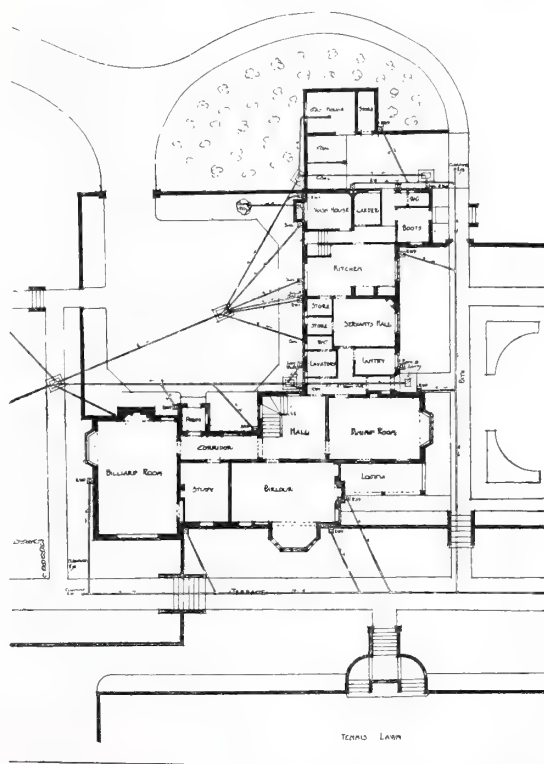


SOLOM'S COURT, SURREY

F. GUY DAWBER, ARCHITECT

valley beyond. A local stone was used for the retaining wall and house up to the bedroom floor, and rich red tiles made in the neighbourhood cover the rest of the building.

Solom's Court, Surrey, of which we give illustrations, is built on the slope of a hill overlooking a common, and faces south. The site is a particularly pleasing one, as on the north and east it is bounded by a wood, which has been worked into the garden scheme, and the fall of the ground enabled the gardens to be planned in a series of lawns and terraces, one below the other, connected by walls and steps. The approach leads to a fore-court and entrance so arranged as to entirely screen the gardens from people coming to the house. The extensive gardens are all planned and laid out to afford the best views and yet get shelter; that opposite the dining-room, running out into the wood on the east, is sheltered by a high wall from the north, and forms a delightful, sunny garden. By taking advantage of the natural features and improving them, what might be an ordinary garden is made into one with charm and character. The house is L-shaped, with the entrance porch opening into a wide corridor communicating with the staircase, hall, and general rooms. Through



PLAN OF SOLOM'S COURT

E. GUY DAWBER,
ARCHITECT

the parlour and dining-room is a loggia (shown in the photographs), sheltered from the hot western sun and conveniently placed for tea and other meals. Externally the house is faced with grey Crowborough bricks, the soft colour blending harmoniously with the red brick dressings to the angles and windows. The upper portion is finished in a warm cream rough-cast, and the roof is covered with hand-made Kentish tiles, which soon take on a rich mellow colour. The windows are of wood, with the parlour bay in stone, glazed with lead latticed lights. The whole exterior has been kept as simple and quiet as possible, the entire effect being gained by the grouping and composition of the various parts of the house. The entrance lodge and the stable buildings are all planned in a similar way, and built of the same materials as the house. Inside the same treatment has been kept in view. The billiard-room is panelled in oak, with wide fireplace recess; and the open beamed ceiling is treated in colour, producing a delightfully simple yet rich effect. The dining-room is also panelled in oak, and the ceilings throughout are treated with hand-modelled plaster work. Upstairs and throughout the kitchen wing everything has been kept as simple as possible,

having as little unnecessary woodwork requiring periodical painting as could be, the result being a house that, though containing every modern requirement in a small way, yet does not mean an expensive upkeep.

"The housing problem," writes Mr. Bloomfield Bare, "would be very beneficially affected both in town and country if it were possible to multiply all over the kingdom the very satisfactory conditions created at Port Sunlight by Messrs. Lever Brothers. Manufactories established where land is comparatively cheap permit the grouping of adjacent dwellings for workpeople in healthy surroundings, while the area of occupation need not be too cramped, the workman can be housed conveniently near to his work, find land for cultivation in allotment gardens, and open spaces for amusements and recreations in the fresh air after ordinary business hours. In several particulars Port Sunlight serves as an object-lesson for other parts of the country. The architectural embellishment of many of the dwellings and public buildings in Port Sunlight has undoubtedly been carried out more as a hobby of the proprietors, somewhat regardless of cost, rather than as a speculative scheme for producing a direct return for the outlay.



SOLOM'S COURT, SURREY

F. GUY DAWBER, ARCHITECT

Recent Designs in Domestic Architecture



PORT SUNLIGHT COTTAGE COMPETITION :
FIRST PRIZE FOR SEVEN COTTAGES

DESIGN BY "KEYSTONE"
(DEACON & HORSBURGH)



PORT SUNLIGHT COTTAGE COMPETITION :
SECOND PRIZE FOR SEVEN COTTAGES

DESIGN BY "R.I.B.A."
(T. T. REES)



PORT SUNLIGHT COTTAGE COMPETITION :
SECOND PRIZE FOR FIVE COTTAGES

DESIGN BY "FECHT FAIR"
(T. J. M. REID)

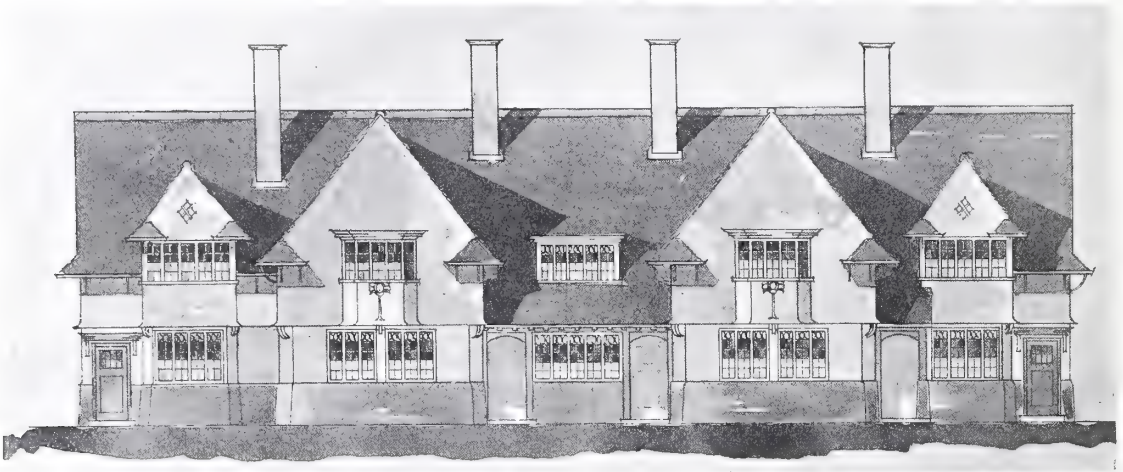
No one is disposed to demur to generosity in this direction, even—though some may regard it as extravagance—when the artistic result as a whole is so well approved. Under this general feeling of approval there naturally came a rather liberal response from members of the Liverpool Architectural Society when Messrs. Lever Brothers offered for competition among its members two

sites, one for a block of seven cottages, to be designed by architects in practice; the other for five cottages, for competitive designs by draughtsmen and junior assistants. Rather more than eighty sets of designs were submitted under mottoes, and Mr. W. H. Lever adjudicated. The accommodation required was to be that provided in cottages throughout the village: a living-room (with range),



PORT SUNLIGHT COTTAGE COMPETITION

DESIGN BY "SUDS" (T. PICKMERE)



PORT SUNLIGHT COTTAGE COMPETITION

DESIGN BY "ROUGHCAST" (T. V. HENSHAW)

scullery (with bath and washing boiler), and pantry on ground floor, and three bedrooms on first floor; the cost not to exceed £275 for each cottage, and for a house with parlour on ground floor and one additional bedroom upstairs not to exceed £375. The crux of the seven cottage group seemed to be the turning of the obtuse angle of the site, a problem Messrs. Deacon & Horsburgh solved in an admirably simple and natural manner, by fitting in the parlour house on the angle of the two roads, without spoiling the shape of the yard spaces in the rear, a point in which many of the other competitors failed. Their plan is based upon general experience of local requirements. Staircases are easy and without winders, and are well lighted by dormers or by skylights over landings. The stairs open out of the living-room (screened by a door) so as to avoid the draught and publicity

of the front entrance. No space is lost in passages. The range, cylinder, bath and sink all come into line, so as to minimise the cost of hot-water service. A hinged cover placed over the bath in the scullery permits it to be used as a table in conjunction with the sink. The plinths and interiors of recessed porches are faced with red pressed bricks; the rest of the facing is rough-cast finished a warm tone. The roofs are covered with Ruabon brindled tiles. Living-room is laid with solid wood floor and the scullery and pantry with tiles. The cubical contents of their design allowed $5\frac{1}{4}d.$ per cubic foot to do the building for the stipulated sum of £2,025. Mr. T. T. Rees submitted a good, workable plan with the parlour house well arranged on the angle of the roads, and good, practical designs in this group were also sent in by Mr. Ernest C. Aldridge and Mr. Mathew Honan.

For the five cottage block, simple and effective designs were submitted by Mr. Naseby Adams (first prize), Mr. T. J. M. Reid, Mr. T. Pickmere, Mr. Wilfrid Deacon, Mr. Edgar Quiggan, and Mr. T. V. Henshaw. Several designs submitted, though well planned, had obviously too expensive features."

The lectures on Architectural History given by Mr. Banister Fletcher, F.R.I.B.A., at the South-Western Polytechnic, Chelsea, last session, under the auspices of the University of London Extension Board, were very successful. The total number of students who entered for the course was sixty, the majority of them being architects' assistants, engineers, and art students, though a considerable number of students interested in architecture as a necessary part of education were present. During the present session, recently started, a series of visits are being arranged to important buildings and museums around London, so that a student may be able to obtain that knowledge of the actual details of architecture which cannot be acquired in a lecture-room only.

STUDIO-TALK

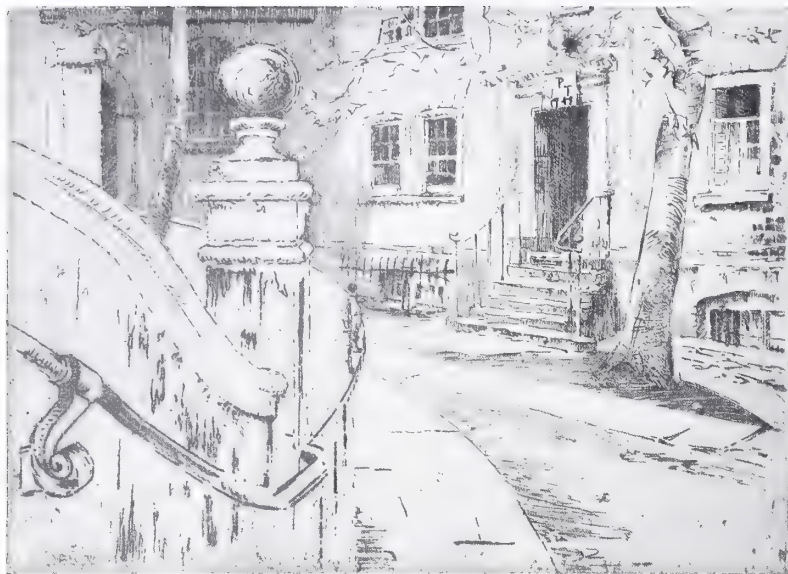
(From our own Correspondents)

LONDON.—Messrs. Paterson are holding at their gallery in Bond Street an exhibition of the delicate and suggestive art of the late Mr. William E. Osborn, whose death at a premature age recently occurred in Chelsea. The deceased painter's art was formed within the theoretical limitations which Whistler applied, and, as a consequence, it is essentially aristocratic in its aim. His fastidious sense of colour and conscientious regard for truth of tone could not fail but to endow his work with distinction. Such intense refinement as is apparent in it is seldom if ever coupled with that virility without which an artist has little chance of obtaining immediate recognition. That a wider recognition of Mr. Osborn's qualities as a painter will follow the exhibition of his works, we do not doubt; for art is rare which, like this, declining the competition of large exhibitions, contents itself with being so purely the personal and individual expression of a refined temperament.



"THE BLUE RIVER"

BY WILLIAM E. OSBORN



"THE P. J. T. DOORWAY, STAPLE INN" FROM THE ETCHING BY ADA GALTON

farthest, and in this art she has attained to certain of the secrets of good style, besides finding in it the power to express herself in a personal and interesting manner. Miss Galton studied at the Slade School under Professors Brown and Tonks. Mr. Alfred Rich has influenced her water-colour painting, and in etching she was the pupil of Mr. William Monk. She has etched many unpublished plates, among them a series of the remaining *Dickens' Landmarks in London*, of which we publish reproductions of two.

Miss A. Galton has accomplished much work of promise in water-colours and as an etcher. It is, perhaps, as an etcher that she has as yet gone

In one of the first volumes of the famous Yellow Book some designs appeared by Miss Amelia Bauerle, delicate in fancy and original in design,



"THE ADELPHI ARCHES"

FROM THE ETCHING BY ADA GALTON



"THE MINSTREL"

BY AMELIA BAUERLE

as were most of the creations which found their way into that exciting periodical. Since those days, as an artist, Miss Bauerle has grown both in accomplishment and in reputation, until an exhibition, held a little while since in conjunction with another artist, revealed hers as in some ways a perfected art. Childhood, more especially babyhood, with more than a hint of fantasy about even her most naturalistic designs, is the dominant interest of her art. As an etcher she was fortunate in studying at South Kensington under Mr. Frank Short, A.R.A., and she admits that her excellent results in this medium are due in large measure to his careful teaching. A great many of Miss Bauerle's decorative designs have been carried out in water-colour, a medium which she has reconciled in an effective manner to her own particular aims.

Mr. Jack Millard, of whose work as a sculptor we give an example in the bust reproduced, is a native of Wigan in Lancashire. Winning a County Art Scholarship, he pursued his art education at Warrington Art School, and while there secured another scholarship which enabled him to go to the École des Beaux Arts, Paris, where he found an atmosphere that was congenial to him. An extension was made in the matter of his time and residence, on the recommendation of his Professors, who ultimately granted him an honour which had



BUST

BY J. MILLARD



PANEL : "ST. VERONICA"

BY ALEXANDER FISHER

not been extended to an English student for forty years; he also won the Gold Medal of his year. Mr. Millard, who is still a young man, has settled down in his native town, and in his studio there is doing excellent work in a quiet unostentatious way. He not long since executed a series of ornamental spandrils for the new Municipal Fire Station in the City of Manchester. The bust reproduced is that of his brother.

noons are devoted to poster designing and black-and-white work. During the winter session, recently inaugurated, it is proposed to hold evening classes for those unable to attend during the day.

The time sketching class in the evenings at St. Martin's School of Art has resulted in the happily

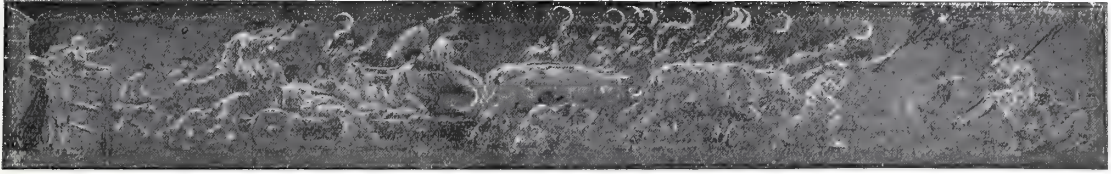
There is no contemporary artist-craftsman whose work is followed with greater interest by the public to whom such things as enamelling appeal than Mr. Alexander Fisher. The artist allows but little time to pass without making some fresh revelation of his skill or carrying his art in enamelling to a further point of perfection. We give an illustration of a panel representing the story of St. Veronica, which has recently left his studio, and which is in every way characteristic of the artist's best work.

Poster designing, we are glad to observe, is receiving increasing attention at art schools. Thus at the school started last January by Mr. Dudley Hardy and Mr. John Hassall the entire curriculum has been framed with special reference to this branch of art. Here the mornings are set apart for drawing from the life, the classes for which are under the charge of Mr. Charles van Havermaet, who was Mr. Hassall's first drawing master, while the after-



TIME STUDY

BY W. SEYMOUR



TIME STUDY: "HOMEWARDS"

BY W. SEYMOUR

decorative sketches by Mr. W. Seymour, here reproduced. Sketched in the class in a little over an hour, they reflect very great credit upon Mr. Seymour and also the school.

We reproduce some examples of the work of Mr. Maxwell Armfield, a young painter who made his *début* recently in London with some paintings in tempera and in oil, of unusual originality and decorative power. Mr. Armfield's exhibition included some brilliant studies of sunlight and open-air effects, showing that whatever decorative conventions his art may subscribe to, they are based upon conclusions derived from a sound study of nature. All too often decorative device is resorted to by the artist who is afraid of the problems of naturalistic form, but where this is the case the result is never so happy in character as where a thorough knowledge of nature is deliberately subjugated to the restrictions of a chosen convention. In this case, the convention is likely to be a personal one to the artist, unlikely to be well imitated. It is such a convention, we think, that gives the personal note which asserts itself in Mr. Armfield's work.



"LE PONT NEUF, PARIS"

BY MAXWELL ARMFIELD

(By permission of T. Muir Dalziel, Esq.)

A certain *naïveté* in the choice of subject is displayed and sometimes a preference for the early Victorian, such as is very characteristic of some phases of current art. Mr Armfield shows appreciation of the clear definition of detail that marked pre-Raphaelitism, and also for its arbitrary divisions of colour. His composition is of an elaborately pictorial order, which gives a distinctive character to his work, and whilst, as his studies show, he is reverent to nature, he does not mind sometimes displaying a deliberately affected artificiality both in *motif* and design. His tempera work is of especial interest at this moment when this medium is receiving so much attention from artists. He has attacked its difficulties with a success which leads us to hope in the future for much interesting work of the kind from his hand.

By the death of Mr. James Charles, which took place a little while back, landscape art in this country loses one of its most gifted exponents. Mr. Charles, who was a Manchester man, made his *début* on the walls of the Royal Academy thirty-one years ago, his contribution on that occasion being a figure subject, *An Italian Youth in Armour*. Since that time at least fifty works by him have been seen at Burlington House, and, curiously enough, it was from Italy that he gathered the theme of his contribution to the exhibition this year, a painting called *The Home of the Contadina*, as also of that exhibited still more recently at the New English Art Club, an illustration of which was given in our August number. Mr. Charles also exhibited frequently at the New Gallery, and was an associate of the Société Nationale des Beaux Arts, Paris.

At Bethnal Green Museum there is now on view a large portion of the

Asiatic Collection of Lord Curzon of Kedleston, made by him in the course of his travels in the East during the last twenty years, and notably during the seven years from 1898 to 1905, when he was Viceroy and Governor-General of India. This collection illustrates chiefly the art of India, Burma, Nepal and Tibet, but examples are also included of the art productions of Turkey, Persia, Afghanistan, Siam and China. It thus embraces in a single survey the majority of the countries on the mainland of Asia and presents a comprehensive picture of some at least of the principal artistic productions of the East, as well as many interesting personal mementoes of Lord Curzon's term of office in India.

Scarcely any modern designer has contributed with greater distinction to the arts and crafts movement than Mr. Allan Vigers. His wall-papers, with their beautifully conventionalised designs in



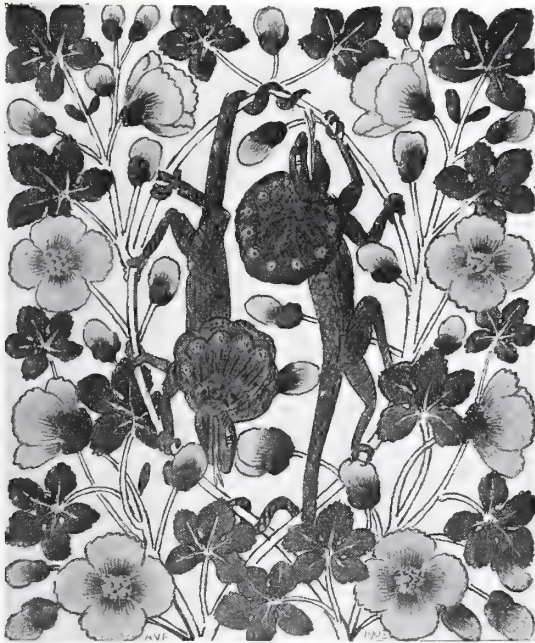
“L'INDIFFÉRENTE”

BY MAXWELL ARMFIELD



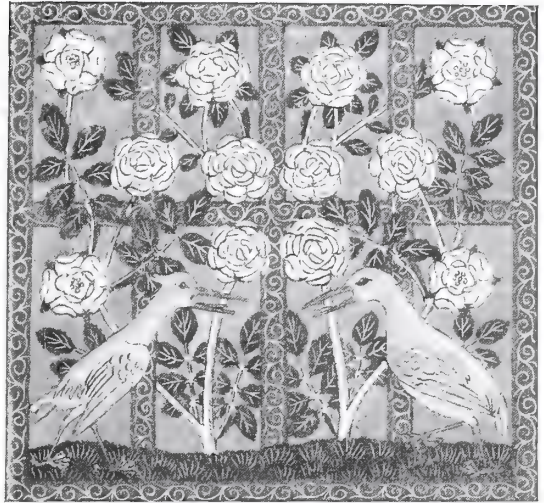
"THE BOULEVARD ST. MICHEL, PARIS," BY MAXWELL ARMFIELD.
The Printmaker, 17, St. Paul's Church, London.

which so much botanical and scholarly sympathy is shown, are well known. In the illumination of the printed page—an art to which Mr. Vigers has devoted much thought and time—we find all his knowledge of design and nature transferred to a miniature scale, and worked out in a way which is personal to the designer and makes, perhaps, one of the most interesting contributions to the history of the art of illumination provided by modern times. His designs here, as in every kind of work in the case of so refined a designer, are strictly



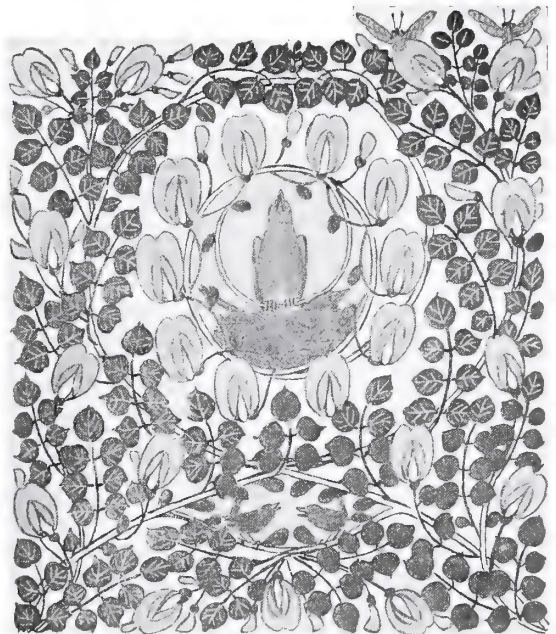
BOOK ILLUMINATION FOR WILLIAM MORRIS'S "ARCHITECTURE AND HISTORY OF WESTMINSTER ABBEY"
BY ALLAN VIGERS

subservient to the purpose in hand. They embellish, but do not interfere with the text, and in character they have that attractive spontaneity which proves that they are conceived from the spirit of the text, and that they are designed after the manner of all the best decoration of this kind, viz., piece by piece, with the slight differences in the repeated forms which distinguish such work from the mechanical perfection of the traced design. The daintiness and perfection of Mr. Vigers' colouring in this work are in accord with their delicate drawing, and pertain as much to their



BOOK ILLUMINATION FOR "THE BEAUTY OF THE EARTH"
BY ALLAN VIGERS

true character. His colour is not devoid of the element of symbolism, upon which the true character of this kind of work rests—as, for instance, the somewhat brighter colours chosen in the case of heraldic *motifs* and the quietness of colour chosen sometimes to accord with the mood inspired by certain books.



BOOK ILLUMINATION FOR "SOME HINTS ON PATTERN DESIGNING" BY WILLIAM MORRIS
BY ALLAN VIGERS



BOOK ILLUMINATION

BY ALLAN VIGERS

It is in such instinctive feeling as this, we have the secret of the unfailing appropriateness of Mr. Vigers' design.

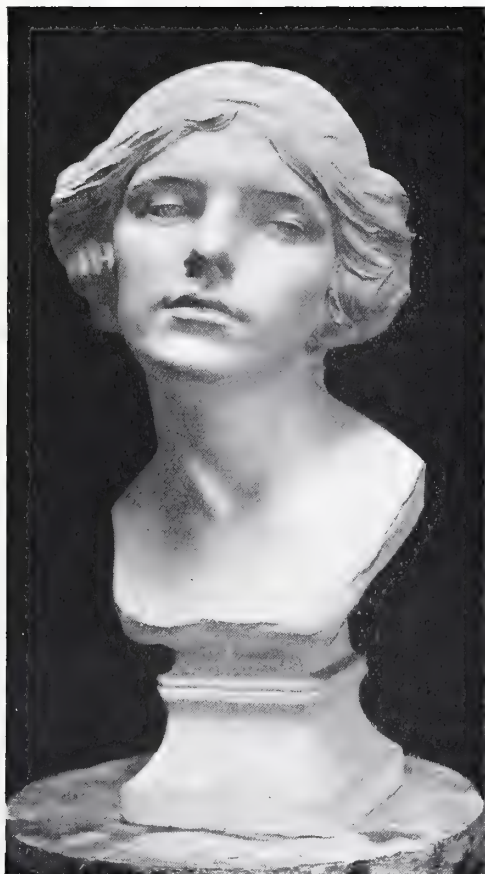
CARLISLE —The tenth annual exhibition of the Cumberland and Westmoreland Society of Arts and Crafts, of which the Earl of Carlisle is president, was held last month at Tullie House, a large and interesting collection of oil and water-colour paintings being contributed by members.

Mr. W. H. Watson, of Seascale, sent two pictures, one of which was lately reproduced in *THE STUDIO*. Mr. Wright, of Annan, exhibited a fine picture, *The Sources of the Aar*, and two Highland landscapes. Mr. W. G. Collingwood's landscapes included some views of Coniston and Brantwood, and Mrs. Collingwood sent a charming little view of Mousehole, Cornwall. Some striking portraiture was shown by Mr. Kenworthy, and two studies of heads and a picture of an old world garden by Miss Kitchin. Mr. Bushby's scenes near Carlisle and views of Venice and Dordrecht revealed



LANDSCAPE PAINTING

BY THOMAS HUSON, R.I.



STUDY OF A HEAD

BY J. H. MORCOM

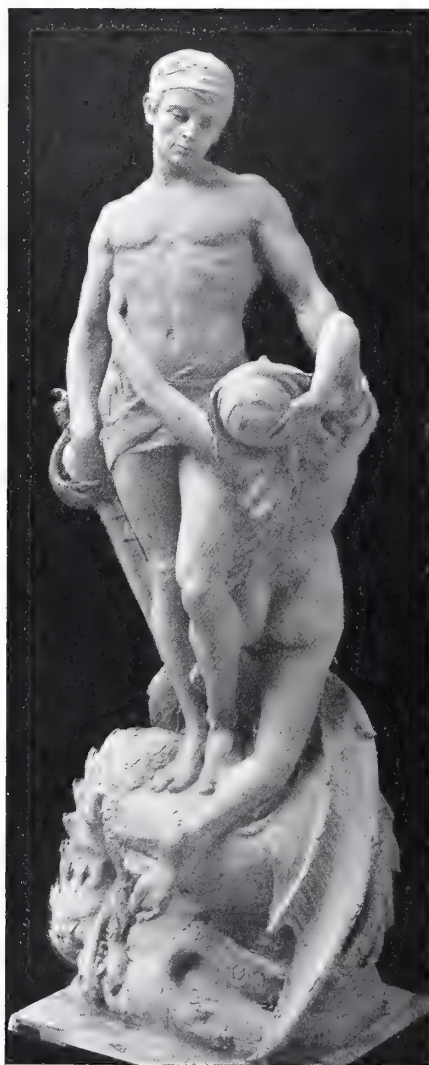
his characteristic brightness and appreciation of colour. Mr. Thomas Carr, of Ravenglass, draws his inspiration from the grey little Cumberland fishing villages, and several striking reminiscences of these were exhibited. Besides landscapes Mr. W. E. Tyler contributed a dainty little drawing-room interior, remarkable for its clever management of light. Mr. P. Greville Hudson's study in greens, *Theydon Bois*, is admirable in technique. Two fine architectural pictures, *Wells Cathedral* and *Interior of Canterbury Cathedral*, were contributed by Mr. Lishman; and other exhibitors represented by excellent work were Mr. H. Simpson, Miss Hartley, Miss Postlethwaite, Mrs. Satterthwaite, Mr. McLellan Arnott (who sent an allegorical picture, *Love Enthroned*), and Mr. Howard Penton.

In judging the class work exhibited, the judge, Mr. Simpson, of Kendal, awarded the challenge shield to Tullie House Wood-Carving Class, on the score of originality of design, and the second and third awards of merit to Maryport Wood-Carving Class and Kirkby Lonsdale Art Needlework Class

respectively. In the needlework section a striking exhibit was contributed by Miss May Morris, some of the designs being from the hand of the late Mr. William Morris. Other exhibitors in this section were Mrs. Ware, Miss Norris, Mrs. Dobinson and Miss Pickering. Wood-carving was shown by Mr. Arthur Simpson and Mr. F. T. Craft, whilst in metalwork a remarkable series of small bronzes were sent by Miss L. Gwendolen Williams. W. T. M.

LIVERPOOL.—A recent canvas, 48 inches by 32 inches, by Thos. Huson, R.I., realises with a vigorous brush all that is suggested by the lines—

“The broad sweet sunshine lay without,
Filling the summer air.”



“PROTECTION”

BY J. H. MORCOM



"THE SEASONS"—A SET OF MEDALLIONS IN SILVER

BY J. H. MORCOM

The painting records one of the loveliest scenes of North Wales in the vicinity of Bala, to which locality the artist has recently removed his permanent residence.

Mr. J. Herbert Morcom's sculptured work is distinguished always by poetic feeling, graceful composition, intelligent and conscientious modelling. *Protection*, a plaster-cast about two-thirds life size, and *Study of a Head*, full size, both reproduced on the preceding page, represent perhaps his most successful work.

The smaller compositions of *The Seasons* are designed for silver medallions to be set in the dark oak panels of a revolving book case. Forewarned that residence in a more congenial climate is a necessary condition to the safety and maintenance of his health, Mr. Morcom's many friends can only regretfully acquiesce in his projected departure for sunny California, in the hope that he may there obtain continuance of strength for exercise of his undoubted talent in the newer sphere.

Creditable as an example of craftsmanship is the handsome memorial tablet, here reproduced, commemorating the gift by Mr. Andrew Carnegie of a free public library at West Derby to the Corporation of Liverpool. The work has been executed in beaten copper by Mr. C. E. Thompson and his assistant, Walter Millar. Translucent enamels on copper are inserted in the design, and those of ruby-coloured ground are splashed with other colours, fired on silver and gold foil, giving the effect of clustered emeralds, sapphires, amethysts, etc. The copper being coloured to a rich dark bronze, satisfactorily enhances the effect of the inserted enamels.

H. B. B.

PRESCOT, LANCS.—In September of last year was cut short a career of great promise in the art of landscape-painting, as the few who have seen what remains of the little-known work of Sydney Pilkington have not failed to realise. His years of production were few. The second son of Col. W. W. Pilkington, of Prescott, Lancashire, he was educated at Shrewsbury and proceeded to Christchurch, Oxford. Leaving the University after a short residence, in order to devote himself to painting, he spent two years at the Slade School under Professor Brown, where he showed already a singular individuality of thought and feeling. The next few years were spent mainly at Salford in Worcestershire, where the drawings here reproduced were done, under the influence of



MEMORIAL TABLET

BY C. E. THOMPSON AND WALTER MILLAR



"INTERIOR OF A MILL"

BY SYDNEY PILKINGTON

call of art. After studying for some time in London he joined the Antwerp schools, where Logsdail, Gotch and Frank Bramley were among his fellow students. In addition to travelling in various Continental countries, he extended his horizon by visiting Brazil, Uruguay and the Argentine, spending two adventurous years in the latter republic, where his pictures of *Natives Dancing the Zamba*, the *River at Cruz del Eje* and *On the Salt Plains* were painted.

the old English landscape-painters and the romantic surroundings. These drawings of the *Interior of a Mill* and *The Farmyard* are sufficiently remarkable to need no comment, being to all appearance the work of a mature and experienced artist. Like many other drawings and several paintings, very varied in style and subject, they were the outcome of a natural artistic gift and genuine feeling for nature. He exhibited for several years at the New English Art Club. To those who knew him young

Mr. Pilkington was a man of rare charm and delightful humour, with something fundamental in him. In a word, he had character, and we can only deplore that the great sense he possessed for landscape painting as the expression of a poetical nature was given so short an opportunity. He was only thirty-two when he died.

V. W.

ROBIN HOOD'S BAY, YORKS.—Brought up to fill a desk in the office of his cousin, one of the merchant princes of Liverpool, John Wright early deserted the intricate ways of the mart at the imperative



"THE FARMYARD"

BY SYDNEY PILKINGTON

On his return to England, Mr. Wright first pitched his tent in Charles Kingsley's country; a large picture of *The Beach at Clovelly* being hung in the Royal Academy. Migrating to Sevenoaks in 1894, he first seriously started etching; the principal works produced during that and the following year being *A Flood at Chertening*, *Riverhead*, *Lone Barn* and *The Little Shepherdess*. His Academy picture of 1895, *A Sunset*, now hangs in the permanent gallery of the Leeds Corporation.

Mr. Wright is ready to acknowledge that what he knows of etching was learnt from Mr. Frank



"HOP-PICKERS"

FROM THE ETCHING BY JOHN WRIGHT

Short's delightful book on the subject, and also from the Rembrandt Exhibition which was held in the British Museum a few years ago. Since then he has done about forty plates, including some aquatints and dry points, one of which, *The Pool*, was bought for the Royal Print Room, Dresden. He was elected an Associate of the Royal Society of Painter-Etchers in 1899, and exhibited *The Haut-boy Player*, and a little plate in pure line two and a half inches square, in the manner of Van Ostade, entitled *Hop-Pickers*, whose confined space is invested with all the breadth of the open air. A winter on the Riviera gave us his *Grasse from Below*, a most satisfactory and classical composition. Impatient at length of the careful cultivation of Kent, a desire for bigger things brought him to our north-east coast, where the fisher village of Robin Hood's Bay, an irregular grouping of red-roofed houses touched with a

shaft of light between two hills in shadow, gave him a scheme whose opportunities he has not neglected.

Mr. Wright, in his earlier etchings, shows a distinct tendency to follow in Rembrandt's footsteps. His *Village Street* is an instance, and its elaborate workmanship contrasts strongly with the almost brutal frankness of line in a more recent work, *Sheep under a Tree*. In *The Pool* a few masterly touches in the right place suffice to send back the distance. *Rigg Mill* is quite in the best Flemish traditions, but to my mind his *Yorkshire Moor* appeals with a force beyond the rest. He has absorbed in it one great fact, too often overlooked, namely, that the sky does not start at the horizon, but is on the moor as well as

beyond it, flooding it with the feeling of infinity! Here the depth is obtained with very few lines, and there is no painful elaboration.

Mr. Wright has also made some excursions in coloured etching and in mezzotint, but the bitten



"THE POOL"

FROM THE ETCHING BY JOHN WRIGHT



"SHEEP UNDER A TREE"

FROM THE ETCHING BY JOHN WRIGHT



"A YORKSHIRE MOOR"

FROM THE ETCHING BY JOHN WRIGHT

line makes the strongest appeal to him, and it is that medium that he has used during a recent long sojourn in Venice. He has now acquired, not alone power of line, but the difficult art of reticence, only stating the essentials necessary to explain himself and ignoring everything else. Above all he aims at dignity, and the result of always striving to attain that quality gives a classical atmosphere to his compositions, the dominant note in which is repose.

A. C. K.

humour; the charm of the picture lies in the distribution of colour in the dull yellow sand, the grey water, the dark patches of the alderbushes, the plumage of the angry crow, the line of hills beyond, and in the white downy feathers of the central figure, the duck, as also in the complaisance personified of this well-drawn fowl. Stewart Orr had but one picture at "The Institute" Exhibition this year, but it was the first of those that were sold.

GLASGOW.—Stewart Orr, one of the younger men, is an artist with that rare quality, a sense of humour. This characteristic will be applicable in the rôle of book illustrator, in which the artist is actively engaged at the present time. This by no means absorbs all his imaginative faculty, as a recent water-colour drawing in skilfully arranged tones shows. Here there is no suggestion of

The Scottish Guild of Handicraft, in removing its workshops to that romantic and inspiring district of Scotland, Stirling, has followed an example set by its English prototype. All the workers connected with the establishment, not at all loth, perhaps, to migrate to more congenial surroundings, have entered heartily into the movement, and it is to be hoped that the results will prove as satisfactory as in the case at Campden.

J. T.



WATER-COLOUR DRAWING

BY STEWART ORR

who excels in a certain impressionistic treatment of his subjects, as will be seen by the examples we reproduce.



MEDAL

BY O. SPANIEL

PARIS.—At the recent Salon des Artistes Français we caught sight of some interesting work by a young Austrian engraver, O. Spaniel. He is an artist with an undoubted gift for portraiture, and one

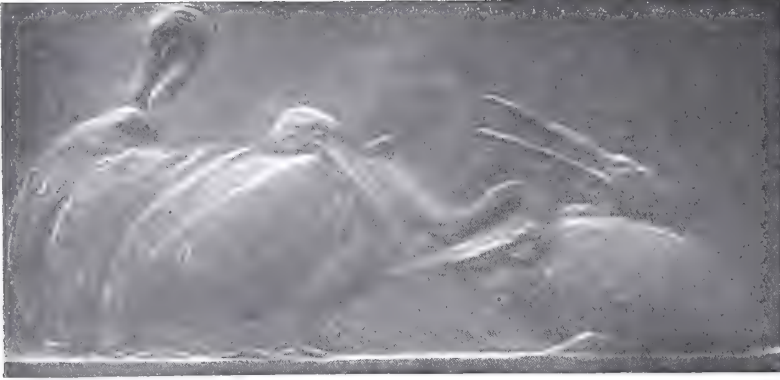
Henri Rivière, an artist of genuine and uncommon talent, was represented at the Salon of the Société Nationale des Beaux-Arts by a series of exceptionally fine lithographs in colour, the subjects of which have been culled from the life of our mariners. As in all his works, Rivière displays in these lithographs quite an intimate feeling for decorative effect. Two of them especially appeal to us. In *Le Port* we get a glimpse of what goes on in a little Breton port, flanked by a line of picturesque cliffs with quaint thatched cottages, where a number of smacks moored alongside the bank are discharging the haul they have brought in. No less happy is the idea which has inspired the drawing called *Les Vieux*, where we have a group of old fishermen watching from the top of the cliff the return of the fleet of smacks dotted about on the sea. Here truly we have an art that is at once simple, clear, and capable of being



"LES VIEUX"

(By permission of M. Verneau)

FROM THE COLOUR PRINT BY HENRI RIVIÈRE



PLAQUETTE

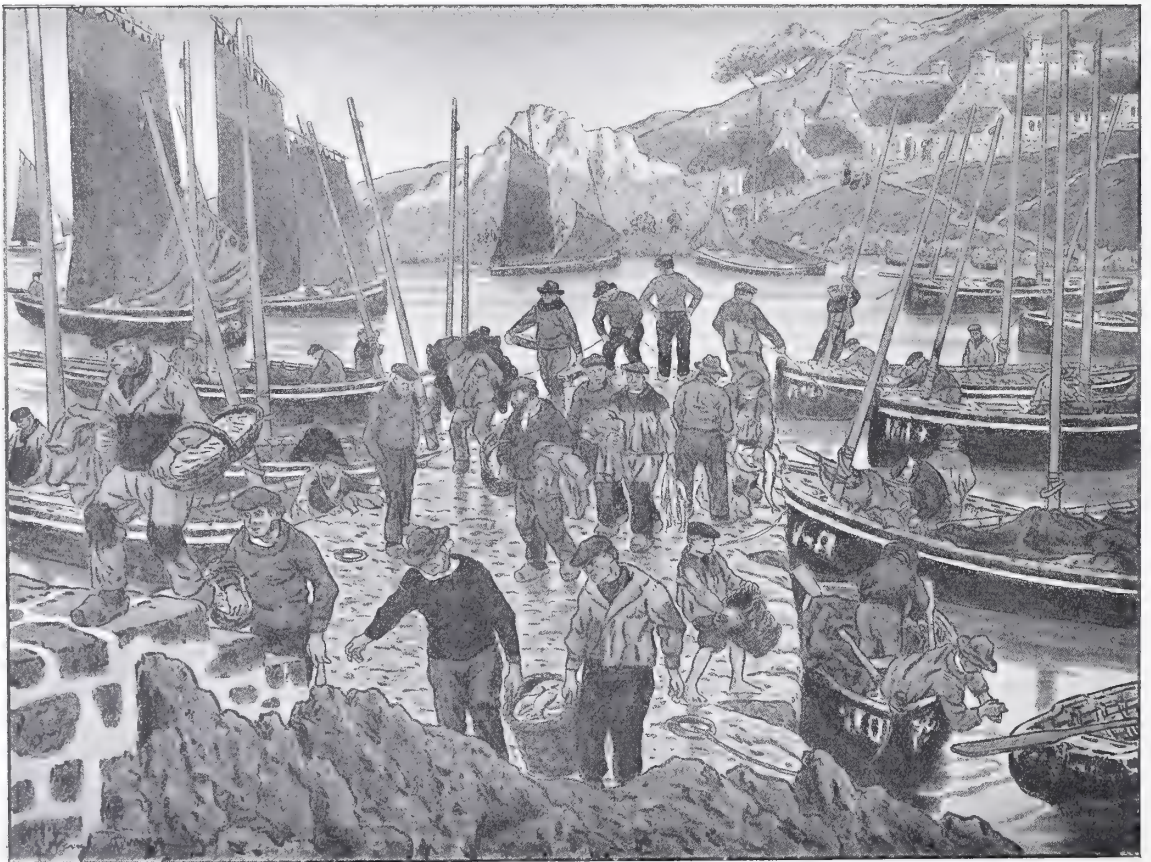
BY O. SPANIEL

understood by all. Works such as these might well be selected for the decoration of schools.

MUNICH.—The drift in German literature nowadays is strongly towards a revival of romanticism; this is a fact which is made plainer every day, and it is especially manifest in poetry and criticism.

by which masters and pupils alike swear are those of Leibl and Liebermann. There may be important exceptions—that is not to be denied—but the prevailing tendency in art is anti-romanticist.

To these exceptions belongs Herman Frobenius, one of whose works is here reproduced. He is an outspoken romanticist, which means that he is one



"LE PORT"

(By permission of M. Verneau)

FROM THE COLOUR PRINT BY HENRI RIVIÈRE



"THE SHULAMITE'S RETURN
TO KING SOLOMON." BY
HERMAN FROBENIUS

of those who do not go with the times; he is an "Unzeitgemässer" in the boldest sense of the word. Of that he is perfectly conscious. And he has had to pay the penalty of his inopportune-ness, for up to the present time he has met with nothing but disapproval, not only on the part of that greater public who are apt to greet a new-comer of pronounced individuality with ridicule or head-shaking, but also from his artistic colleagues.

Though Frobenius was for a tolerably long time while in Florence under the immediate influence of Böcklin, there is little or no evidence of this in his paintings. The fact is at once a proof of strong self-reliance and self-restraint. Some of those imitators of Böcklin whom I have referred to above have made themselves ludicrous in diverging widely from the master while supposing themselves to be following in his footsteps. Frobenius, on the other hand, has never sought to appropriate either Böcklin's treatment of colour or his world of ideas. His paintings remind one very strongly of the English pre-Raphaelites; but the resemblance,



POLYCHROME BUST

BY H. KAUFMANN



MARBLE GROUP

BY JOSEF KOWARZYK

though remarkable, is not the result of any conscious influence from that school, for he has never seen a work by them.

Of the importance which Frobenius attaches to costume in giving expression to his romanticism, I cannot here speak at length; it must suffice to say that it is no arbitrary creation, and that the figures which his imagination conjures up appear to him in the costumes he depicts them in; nor could he, even had he the will, depict them otherwise. Let me add, too, that many a fundamental trait in his work is explained by the fact that he comes of a family which for centuries has belonged to the aristocracy of learning. Among his ancestors was that patrician of Basle who was the publisher and friend of Erasmus, and who advised Holbein to visit England, where, if he did not reap pecuniary gain, he certainly won immortal fame.

B. R.

WEIMAR.—We reproduce on the opposite page a plastic work by Prof. H. Kaufmann (Munich)—a bust of *St. George*, in polychrome marble, in which the artist has endeavoured to impart an individual character and expression to the face and shape of the head, the result being a presentation altogether at variance with the typical figure of the dragon killer. This interesting work was shown at the third exhibition of the German Künstlerbund recently held here, and of which an account was given in the last number of THE STUDIO.

W. S.

FRANKFORT-ON-MAIN.—Of the two works by Josef Kowarzyk, which we here reproduce, the one called *Mother and Child* has a special interest for all admirers of the great Goethe, inasmuch as it embodies an episode of his childhood. It is, in fact, a study (or "Projekt," as the Germans call it) for a monument which the City of Frankfort contemplates erecting in honour of the poet's mother, Frau Rath Goethe, who is here represented telling stories to her little son, as was her wont. There is in existence a letter written by Goethe's mother to a friend, which

speaks of the passionate interest he used to take in the stories she told him, and how, when she began to falter in her *dénouement*, he would take up the thread and finish the story as he thought it ought to end. Maternity in the abstract has frequently inspired the sculptor's art, but rarely, if ever—in modern times, at least—has a mother of a great man been honoured with a public monument; and in thus deciding to pay homage to the memory of the mother of her illustrious citizen, Frankfort has set an example which, Herr Kowarzyk thinks, deserves to be followed by other cities and towns. Herr Kowarzyk is a native of Vienna, and, like many others among our modern sculptors, spent his early years as a craftsman. From Vienna he was called some thirteen years ago to become a teacher in the School of Applied Art (Kunstgewerbeschule) at Frankfort, but gave up the post after four years in order to devote himself wholly to his work.

The chief event of this summer season has been the Thoma collection, comprising 110 paintings, nearly the life-work of the master. The name and art of Hans Thoma need no advocate in the



"MOTHER AND CHILD"

BY JOSEF KOWARZYK

In the whirlwind of modern existence, erroneously called "life," the character and art of this man mean a resting-point, a harbour of peace.

Frankfort being for many years the seat of Thoma's most exalted endeavours to develop a style of painting quite his own, the friends of the master have repeatedly honoured him by the display of works held in private galleries; nearly all the paintings here brought together were lent by the present owners. Without entering into detail, I may mention among the figure subjects the several *Paradises*; and, above all, the three naked bowmen shooting arrows into the



MONUMENT TO BARON
LIPTHAY AT BUDA-PESTH

BY GYULA DONÁTH

pages of *THE STUDIO*; he has gradually become familiar not merely to art-lovers and connoisseurs, but to wider circles of the German and foreign public, so that from former seclusion he has, after years of patient labour, emerged, one might almost say, into a genuine popularity. The explanation is, perhaps, not so difficult and far-fetched as it would appear when one is acquainted with but a chance picture of his brush. Thoma is not a painter pure and simple; he is more than that word can comprise: his art is a combination of painting and poetry; it is a view of life, a vision, a "*Weltanschauung*"—that word for which there seems no exact equivalent in the English language.



STATUE OF VERBÖCZY

BY GYULA DONÁTH



EAGLE EXECUTED IN BRONZE FOR THE KING OF HUNGARY

BY GYULA DONÁTH

air, a picture suggesting within its square yard of canvas all that heaven and earth can compass, the limitless space of the universe. There are portraits of the artist in various stages and ages, one with Cupid and the skeleton Death behind the eager, full flushed face of the painter; beautiful landscapes of a silvery tone, full of atmospheric charm and serenity; some from the Black Forest, where he studied Nature in all her varying moods; others from his fancies and dreamland. His love of nature takes equal heed of the bee and the butterfly, the fern and the flower in its minute detail, as of the wide swelling lines of distant hills, wooded glens, of meadow and mead.

Thoma's art is no war cry, no programme; but its truth of observation, combined with a child's simplicity and belief in folklore and fairy visions; his respect for the "real," nevertheless stopping short of allegory, mark out Thoma as the most harmonious and powerful personality in German painting since the death of Böcklin. Thoma, after fifty years of patient work, has become a factor in our culture.

W. S.

DÜSSELDORF.—Mr. Fred Vezin, an American artist living in Düsseldorf, has been commissioned to paint a large full-length portrait of the German Empress for the City Hall at Elberfeld. Mr. Vezin is a nephew of Mr. Hermann Vezin, the actor.

BUDA-PESTH.—Of the various illustrations given on these pages of the work of Gyula Donáth, one of the best-known sculptors of Hungary, the first is a piece of monumental sculpture executed not long since for the tomb of Baron Liphay. It represents Death, not under the familiar conventional aspect, but as a powerful figure, whose majestic and commanding attitude strikingly embodies the artist's very modern and very personal conception. The reversed torch is not simply held down by Death, as is usual in the classical presentment of the figure; it has been suddenly extinguished by a vigorous effort. The expression of the face symbolises the ruthless compulsion of Fate, whose implacable power leaves us no comfort but in resignation: *Fiat voluntas tua*.

The next illustration is a statue of Verböczy, who was Palatine of Hungary in the fifteenth century, and gave it a code of criminal law. This statue, which is nearly 11 ft. high, has been executed by Donáth in Carrara marble, in pursuance of a commission from the King of Hungary. The eagle illustrated on the preceding page was likewise a commission from the King, who ordered it for the royal castle at Buda-Pesth, in commemoration of the thousandth anniversary of the Hungarian nation,



MONUMENT BY GYULA DONÁTH



MONUMENT FOR THE TOMB OF MUNKÁCSY

BY GYULA DONÁTH

which, as will be remembered, was celebrated a year or two ago. The next of Donáth's works reproduced is a well-modelled figure forming part of a monument for a grave.

The monument for the tomb of Munkácsy, the great painter, is impressive in the idea which the sculptor has sought to embody in it, that of a life passed in perpetual struggles which death has at length put an end to. Following this we have a monument to a municipal dignitary, Karoly Kammermayer, who filled the post of Chief Burgomaster of Hungary's capital. The female figure here symbolises the recording genius of the city, by whom her erstwhile chief citizen's fame is immortalised. Our last illustration shows another monument of a funereal character, a feature of which is the graceful symmetry of the figure.

From the examples we have reproduced it will be seen that in Gyula Donáth Hungary possesses a sculptor of rare and original gifts, and one whose art finds mature expression in works of a monumental character.

MOSCOW.—The portrait study reproduced on the next page is one of many done by the well-known Russian painter, Ilya Repine, for a colossal picture of the Imperial Council of State in session. This canvas, which is one of the few official groups emanating from the modern school of painting in Russia, now hangs in the hall where the Council—which has lately been transformed into a Russian House of Lords—holds its sittings. The portrait study, along with many others of



“REMEMBRANCE :”
MONUMENT FOR A GRAVE]

BY GYULA DONÁTH

Russian statesmen, was exhibited at the annual exhibition of the so-called “Peredvizhniki,” or Itinerants.

This year’s exhibition of the “Soyouz” has been one of the most successful which this society of Russian artists has held, notwithstanding the unfavourable conditions amid which it was organised, owing to the disturbed state of the political atmosphere; a fact which perhaps proves once more that the connection between art and life is not



MONUMENT TO CHIEF
BURGOMASTER KAMMERMEYER

BY GYULA DONÁTH

so direct and obvious as is generally supposed, and that special laws of evolution are operative here.

Portraiture was, on this occasion, more in evidence than usual, its chief representative being V. Seroff, of whose works a portrait of the *tragédienne*, Mme. Féodotova, in old-master style, impressed me most, while his life-size presentation of the celebrated bass singer, Chaliapine, seemed to me to fall short both in conception and execution. A very fine portrait study of this vocalist was shown by K. Korovine, along with a series of Parisian studies of an impressionistic character. Among numerous works of earlier date by K. Somoff, a charming little water-colour portrait of himself formed an attractive feature. Pasternak was represented by a pastel portrait of a lady, full of dash and spirit, and an interesting drawing in colours of Maxim Gorki. Less interesting were the portraits emanating from St. Petersburg. In spite of great technical ability Kustodieff's large portraits appeared cold and lacking in artistic interest, while L. Bakst's portrait of Daghilieff, a former editor of the "*Mir Isskoustva*," was far too pretentious to give satisfaction. Bakst was much stronger in his drawings of a young author and authoress, as well as in his ornamental designs.

Of the other St. Petersburg men E. Lanceray who has hitherto devoted himself principally to graphic art, claimed particular attention by his masterly water-colour, *The Empress Elizabeth at Tsarskoye Selo*, an historic *genre* picture in the best sense of the word. A sympathetic note was struck by Dobuzhinski with his little views of St. Petersburg; while Yavlenski's still-life

studies, reminiscent of Cézanne, two fine interiors in the Empire style by Braz, some experiments in colour by Anisfeld, and Mlle. Loukovskaya's scenic compositions, all aroused more or less interest. Malyavine showed another of his groups of Russian peasant women in gala attire, but amid the maze of garments blown about by the wind his human figures appear to be mere lifeless dolls. The signal virtuosity of this large canvas does not make amends for its defective logic and artistic earnestness, and it was surprising that the work was purchased for the Tretiakoff Gallery.

Among the Moscow landscapists Igor Grabar attracted attention by the inexhaustible energy



PORTRAIT STUDY

BY ILVA REPINE



"CHRYSANTHEMUMS"

BY IGOR GRABAR

with which he follows up the problems of light presented by the northern winter. Especially good was his *View from a Balcony*, as also was his *Chrysanthemums*, here reproduced, in which his treatment of the vases is quite masterly. Youon and Petrovitcheff were both represented by characteristic exhibits. Quite delightful were some semi-decorative water colours by Borisov-Mousatoff, a young artist who died not long ago—works which showed that prior to his death his art had entered on a new phase. There will be a collective exhibition of his *œuvre* presently, and we shall then have an opportunity to speak of him at greater length. Akin to him in a certain sense are two of the latest phenomena among Russia's youngest generation of artists, Nicholas Miliotti and Paul Kuz-

netzoff, who formed the centre of interest at this year's exhibition of the "Soyouz," and encountered some adverse criticism. Both of them neglect form almost entirely, and rely exclusively upon colour factors for the expression of their artistic ideas, hence photography is powerless to reproduce the distinctive feature of their work. Miliotti, who has studied in Paris, has much in common with Gaston La Touche. Kuznetzoff, though less cultivated as an artist, is undoubtedly more original. He paints large decorative pictures with symbolic *motifs*—*The Birth of Spring*, *Matutinal Joy*, etc.—in which the weakness of form too often strikes a jarring note, though, on the other hand, their bright colour tones unite to make beauti-



"THE EMPRESS ELIZABETH AT TSARSKOYE SELO"

BY E. LANCERAY



"A FRENCH MUSIC-HALL"

BY EVERETT L. SHINN

his dancers, his washer-women, his sketches of low life become dangerously near being this themselves. His composition, too, is so strikingly original that the imitator must be careful lest he only reproduce the master's eccentricities.

Everett L. Shinn, the young American artist whose work is the subject of this note, has been greatly influenced by Degas. But Shinn has only gone to Degas for inspiration, for ideas, not slavishly and unintelligently to copy him. He has learnt to see things from Degas' point of view ;

NEW YORK.—Degas is an artist whose influence on the art of to-day is incalculable. Not so great a master as Whistler, his genius, nevertheless, has probably left much more of an impress upon his contemporaries. Whistler, the greatest of the moderns, was possessed of a genius so subtle and elusive, of a personality so entirely his own, that his followers must of necessity miss the very spirit and charm of his exquisite harmonies and symphonies of colour. But with Degas we have something more tangible : his splendid qualities are more obvious. Here we see draughtsmanship of an order which we must needs go back to the studies of the Old Masters to see equalled. And what other artist, if we except a few of the old masters and the Japanese, has displayed such an expressive and suggestive line, a line so pregnant with character? In Degas, then, the student can learn much ; but let him be wary, for if he follows Degas too closely the result will be but gross caricature: the artist himself often approaches the point where



DECORATIVE PAINTING

BY EVERETT L. SHINN



"MATINÉE CROWD, BROADWAY, NEW
YORK." BY EVERETT L. SHINN

he too now sees the artistic possibilities of the gas-lighted music-hall. And Shinn has learnt another thing from Degas; he has learnt *how to draw*. Look over his many portfolios of studies and sketches made from the nude—ideas and suggestions executed with that congenial medium, red chalk—and you will see drawings powerful in their draughtsmanship, studies entirely free from all taint of the academic, drawings that proclaim him to be an artist possessing really great gifts.

Shinn is a master of the pastel; he knows thoroughly both the possibilities and the limitations of his medium. The material is never strained in endeavouring to get too much out of it; and if technically his pastels are great achievements, pictorially are they also. Look at the picture which the artist has called *Matinée Crowd, Broadway*, a characteristic example of the artist's work. What movement there is in this drawing. How the people are scurrying along in the face of the snow and wintry blast. How the snow sweeps and swirls up the icy avenue. Also, what movement there is in the pastel of the girl on the trapeze. She is fairly swinging through the air.

In the two pastels entitled *A French Music Hall* and *Outdoor Stage, France*, we also have two admirable examples of the artist's work in this direction. He has grasped and preserved the very spirit and life of these scenes for our edification. Very real they are: we might almost imagine ourselves looking in upon the actual scene. Much is lost in the reproduction, as the artist's daring use of colour is not disclosed, but even in the small photographs they appear very vivid. A little picture, done in pastel, of Gramercy Park, New York's only private square, a seductive gradation of wonderful tones, gives us a beautiful nocturnal effect, but is unfortunately too sombre to submit to reproduction; a misty evening effect on the broad East River, with gem-like lights in the distance, is too ethereal for that purpose.

Some time ago Shinn put eighteen of his paintings in oil on exhibition at a New York gallery, and very interesting they proved to be. The artist is still rather new to oils, and in consequence his paint-

ings are occasionally somewhat raw, but they hold out every expectation for great work in the future, when he becomes more familiar with his medium. Some French stage scenes done in this medium are extremely clever, and the decorative painting (page 84), which owes so much to Fragonard, is a notable bit of composition and colour. These paintings are as vigorously executed as the pastels: they have the same daring colour schemes, painted with a full and rapidly manipulated brush. But what they lack is the spark of real genius which has gone into the making of the pastels: their models are too apparent.



EVERETT L. SHINN

SKETCHED FROM LIFE BY
CHARLES DANA GIBSON



"A TRAPEZE ARTISTE IN A PARIS MUSIC-HALL"

BY EVERETT L. SHINN

Shinn possesses a great contempt for everything academic, and does not believe in art schools. He studied at the Philadelphia Academy of Fine Arts for five years, but would never take a criticism from an instructor. This disregard for precedent and academic law has resulted in a decided freshness of vision.

A. E. GALLATIN.

pieces of plate they own, how to protect goods being sold by auction, etc.; and the groundwork of their education in the right appreciation of his fascinating subject having been thus prepared, he proceeds to give exhaustive chronological lists and reproductions of the marks of all the British assay offices, explaining that most of the chief towns, as

REVIEWS AND NOTICES.

The Values of Old English Silver and Sheffield Plate. By J. W. CALDICOTT. (London: Bemrose.) £2 2s. net.—Compiled by a thorough expert, who has studied his subject for more than twenty years, is acquainted with all the principal dealers of England and has attended more than three thousand sales, this most trustworthy publication, the first practical guide written to meet the needs both of buyer and seller, will no doubt be gladly welcomed alike by hereditary owners and collectors of old English



"THE OUT-DOOR STAGE, FRANCE"

BY EVERETT L. SHINN

well as London, such as Birmingham, Sheffield, Edinburgh, Dublin, Newcastle-on-Tyne, York and Norwich, had the privilege of assay and possessed mints before the Conquest. These valuable lists are supplemented by numerous excellent reproductions of rare pieces bearing the various marks, their history and dimensions, along with the prices realised at different times, which are given in every case, and they are in their turn succeeded by a long series of copiously illustrated sale records, ranging in date from 1562 to 1904, of an immense variety of specimens of plate, including salt-cellars, cruets, épergnes, wine funnels, loving-cups, beakers, tankards, etc., with others of the miniature articles which have recently been so much in vogue. These sale records, the collection of which must have involved a vast amount of labour, are true *catalogues raisonnés* of the objects sold, many of which realised thousands of pounds and are still estimated at the same high figure.

Turner's Liber Studiorum. By W. G. RAWLINSON. (London: Macmillan.) 10s. 6d. net. The value of this well-known catalogue and description of the famous *Liber Studiorum* has been very greatly increased in the new edition, which has been practically re-written, the most noteworthy addition being the exhaustive description of the engraver's proofs of each plate, which the author frankly admits he had not had many opportunities of studying when he published the book thirty years ago. Since then, however, a careful examination of them has brought out their transcendent importance, so that Mr. Rawlinson has now no hesitation in saying that, as displaying the plates in their superlatively finest and freshest conditions, they stand supreme. In his introduction the author tells anew the whole story of the *Liber*, proving in his criticism of it the independence of his judgment; and in his catalogue, one of the best that has hitherto appeared, he also shows the full courage of his convictions, for he has departed from more than one old-established custom, notably that of applying the term "states" to the various proofs taken by engravers during the progress of their work. Interesting letters from Turner and his engravers, Sir Seymour Haden and Ruskin, an excellent essay on the various styles of the etchings, and a list of the copies made of the *Liber* after its author's death are added in appendices, giving remarkable completeness to a work that should find a place in every art library.

The Portraits and Jewels of Mary Stuart. By ANDREW LANG. (Glasgow: James MacLehose.) 8s. 6d. net.—So long as human nature remains

what it is a deep interest will be taken in the personality of the unfortunate Mary, Queen of Scots, whose tragic story appeals with equal force to women and men even as in her lifetime her fascination was exercised over both. Eagerly are the various so-called portraits of the murdered queen studied by each succeeding generation, and again and again are the questions asked, What was she really like? and In what lay the secret of her extraordinary charm? To these enquiries the new work of Mr. Lang, with its numerous excellent illustrations, gives a final and sufficient answer, for with infinite care and rare critical acumen he has summed up the arguments for and against the authenticity of the various accepted likenesses, laying special stress, as valuable indications of trustworthiness or the reverse, on the jewels represented as worn at the various sittings. The result of this fresh sifting of evidence is that, although the writer accepts but few portraits as genuine, he has found it possible to piece together a pictorial history of Mary from her tenth year to that preceding her death. He considers that the famous 1598 Sheffield portrait, owned by the Duke of Devonshire, is nothing more than a good copy only of an authentic likeness painted by an unknown hand in 1577; while, on the other hand, he is now inclined to reverse his previous judgment on the well-known Leven and Melville portrait, the history of which is obscure, and to accept it, if not as an actual original, as a wonderful copy of a true likeness of Mary in her youth and witchery, exclaiming, "I ask for no more; I understand Mary!" The gap between the portraits of the Sheffield type of 1598 and the Memorial portraits, produced after the execution of the Queen, is not, in Mr. Lang's opinion, so complete as is generally supposed, and he quotes, amongst other proofs of this, a reliquary, with a miniature of Mary inscribed "M.A.R.," in the possession of Lady Mitford, accepting it, as does Dr. Williamson, who found a similar miniature in the Ryks Museum, as the best portrait of Mary in her last years.

La Peinture Française au début du dix-huitième Siècle. By PIERRE MARCEL. (Paris: Librairies-Imprimeries réunies.) 25 frs.—The work of an accomplished critic and eloquent writer, this new study of French painting during the last decade of the 17th and the first twenty years of the 18th century, deals in an exhaustive manner with the complex causes that made it what it was, and the interaction between it and contemporary politics. He divides his work into three distinct sections, dealing in the first with the influences brought to

bear upon artists, in the second with individual men and artistic institutions, and in the third with the various styles of painting practised in the period selected for examination, supplementing his text with a great number of reproductions of carefully selected paintings, and giving numerous references to the writings of his predecessors in the same field. In the first portion of this masterly study the author has been at infinite pains to unravel the tangled skein of conflicting evidence, defining the original causes of each new development, and giving in every case special prominence to the personal equation, which is, after all, the dominating factor in every movement of importance, whether political, social, or æsthetic. The value of the work is enhanced by the addition of chronological lists of all the painters who worked between 1620 and 1721, alphabetical tables of their works, and a bibliography, in which the pages to which reference has been made are quoted, representing a very great saving of time to the student.

Modern Bookbindings. By S. T. PRIDEAUX. (London: Constable & Co.). 10s. 6d. net.—In none of the minor decorative arts, all of which have felt the influence of William Morris, has greater progress been made during the last twenty-five years than in that of designs for bookbindings, which were marked in the first half of the nineteenth century by tasteless insipidity, presenting in this respect a marked contrast to the work of mediæval and early renaissance times. To the leader in the new movement, Mr. Cobden Sanderson, and to the later influence of Mr. Douglas Cockerell, whose strenuous craft-teaching has had such excellent results, Mr. Prideaux pays a just tribute in his delightful essay, which is not only a complete history of English bookbinding enriched by many examples of the work of typical masters of design, but is also full of practical hints as to what may be done in the future. The chapter on edition binding will be found especially useful with its expert suggestions as to materials for blocks, stamping, etc., and its references to the sources from which the modern designer may glean the principles on which his work should be based.

Sussex. Painted by WILFRID BALL. (London: A. & C. Black.) 20s. net.—It has been said of Sussex that it is the most thoroughly Saxon of all the English counties, and herein perhaps lies the secret of its charm. In spite of the transformation now going on in many parts of it, especially along the principal arteries of communication, where one regrets to see so many evidences of "suburbanisation," the county as a whole offers to the lover of

nature an endless source of pleasure in its varied and beautiful scenery. In Mr. Wilfrid Ball, to whom we owe the extensive series of coloured pictures reproduced in this volume, Sussex has found a sympathetic and capable interpreter. Mr. Ball's technique lends itself completely to the treatment of picturesque landscape, and his work breathes a feeling of restfulness which contrasts favourably with that "fidgetiness" which characterises a good deal of this species of work. The point of view is, with hardly an exception, well chosen, and the pictures collectively give a good idea of the rich variety of landscape scenery to be met with in Sussex, thus forming a pleasing pictorial survey of the county. A few of them, it must be pointed out, have suffered more or less in the process of reproduction or printing; thus some of those illustrating bits of villages, with their quaint old cottages, are decidedly too red, while in others of a different character yellow or blue is too predominant. The greater part of the accompanying letterpress deals with the county under its physical and historical aspects, both ably treated; but the general reader will perhaps be more interested in the anonymous author's study of the characteristics of the Sussex peasant, the chief of which is his rooted conservatism. The text, it must be confessed, is somewhat disappointing, the references to places of interest in the county being of the most meagre description. The volume would certainly have gained in interest, without partaking of the character of a mere guide-book, had the text been more *en rapport* with the illustrations.

Architectural Sketching and Drawing in Perspective. By H. W. ROBERTS. (London: B. T. Batsford.) 7s. 6d. net.—In his Introduction to this most useful publication, that will be of great value to architects, the well-known evolver of R's method of drawing to scale in perspective dwells on the fact that his own work has been greatly facilitated by its adoption, for which reason he determined to introduce it personally to the architects of Great Britain, a task that occupied three years, and was, he says, a most interesting experience. Mr. Roberts gives a brief but interesting and amusing account of certain typical interviews, and then proceeds to explain his solution of the various problems with which he had to deal, supplementing his most lucid directions with a great number of plates illustrating the drawing of architectural details and sketches to scale, etc., each one exhaustively explained.

Highways and Byways in Dorset. By Sir FREDERICK TREVES, Bart. (London and New

York: Macmillan.) 6s. net.—Written in a somewhat different style to the “Wessex” of Mr. Clive Holland, who, though his book is thoroughly up to date from an historical and archæological point of view, treats the ancient Saxon kingdom chiefly as the scenes of Thomas Hardy’s famous romances, the “Dorset” of Sir Frederick Treves will appeal to an equally wide public. Sir Frederick, who is himself a native of the county he describes, writes with the tempered enthusiasm of a true expert, who recognises the combined results of heredity and environment and knows how to trace to their original causes the peculiarities which even at this late day make his native county a district apart, where the quaint speech of the Dorset dialect falls on the ear like an echo from ancient England. The description of the deserted church of the lost village of Winterbourne Tomson is a case in point, so vivid is the picture called up of “the poor little sanctuary, with its broken windows, its taint of mould and dank odour of decay that, since its diminished congregation walked out of it for the last time . . . has been left as reverently alone as if it were the chamber of the recently dead.” Mr. Pennell’s sketches serve as an admirable supplement to the great surgeon’s interesting narrative.

English Coloured Books. By MARTIN HARDIE. (London: Methuen & Co.) 25s. net.—Books with coloured illustrations have always had a greater fascination for the majority of people, old and young, than books with “plain” illustrations, yet, as Mr. Hardie says, there is very general ignorance, even among collectors, of the various processes employed in the production of the illustrations which are so much prized. Ignorance of this kind may readily be pardoned on the part of the general reader, but the collector who is ready to spend a large amount of money in the acquisition of coloured books ought to be equipped with a certain amount of knowledge on this head. It is for the purpose of imparting such knowledge that Mr. Hardie has undertaken this addition to the Connoisseur’s Library, which, it cannot be doubted, will prove a valuable addition to the library of the collector and bibliophile. Premising that, like Gaul of old, the subject is divisible into three parts, the author gives an account first of coloured illustrations printed from wood blocks, secondly of those printed from metal plates, and thirdly of those printed from stone, devoting special chapters to men who have played a leading rôle in evolution of colour printing in this country. In connection with the first method, which came into

use soon after the invention of printing and has remained substantially the same down to the present day, though it is now much less used than it was a generation or two back, the author supports the view, now gaining pretty general acceptance, that it was not borrowed from the Far East, but originated independently, if not solely, in Germany long before it was used in Japan. Books with illustrations printed by various methods from metal plates are dealt with at greater length; and to this class belong the bulk of the books so much esteemed by collectors. These pictures, however, like many of the older woodcuts and also lithographs for some time after the invention of that process, were almost invariably coloured by hand, and it was not until the process of printing in colours from wood-blocks had been revived and perfected by Edmund Evans, and from stone by Hullmandel and his successors, both within our own times, that book illustrations came to be mechanically printed in colours to any large extent. All these processes, however, are being more and more superseded by what is known as the “three-colour” process, which forms the subject of a chapter at the close. This process is more purely mechanical than any of the others, and mainly for that reason is not viewed favourably by the author; but some excellent examples of it are furnished by the numerous plates which accompany his text. Mr. Hardie’s exposition throughout is clear and concise, and he writes with the authority of one whose knowledge of the subject is probably unequalled.

Studies in Architecture. By REGINALD BLOMFIELD, A.R.A. (London: Macmillan.) 10s. net.—To Mr. Blomfield is due the credit of having rendered the study of architecture popular with the general public in England, by pointing out that it has its personal human interest, as well as its great importance in the history of art. It is on this point that he dwells chiefly in his new volume of essays; and the only regret his readers will feel is that he has chosen to illustrate his delightful text chiefly with photographs, giving few reproductions of his own drawings, such as gave so great a charm to his “Handbook of Renaissance Architecture in England.”

Engraving and Etching. By DR. FR. LIPPMANN. Third Edition. Revised by DR. MAX LEHR. Translated by MARTIN HARDIE. (London: H. Grevel & Co.) 10s. 6d. net.—The editor of the new edition of this well-known handbook, who succeeded its author in 1903 as Keeper of the Print Room in the Berlin Museum, explains that

he has retained, as far as possible, every word of the treatise as its compiler left it, and has ventured only to remodel to some extent the history of German and Netherlandish engraving in the fifteenth century, in accordance with the results of recent research. The book as it now stands is a fairly complete account of engraving and etching up to the beginning of the nineteenth century, and its illustrations include examples of the work of most of the great masters, but it is to be regretted that a larger space was not given to England, where mezzotint engraving reached its highest point of excellence.

English Furniture and Furniture Makers of the Eighteenth Century. By R. S. CLOUSTON. (London: Hurst & Blackett.) 10s. 6d. net.—In view of the many good works on English furniture which have recently been published, it is impossible to endorse Mr. Clouston's claim that in this volume of collected essays he has "treated two subjects, one comparatively, the other absolutely, new." Others before himself have "studied the minor men," articles on most of them having appeared in various art magazines, and others have endeavoured "to give a reasonable working system for the assignation of dates to early English furniture," so that it is difficult to understand what is meant by the assertion that "in those two things the writer holds different views from all his predecessors." His book is, however, a well-illustrated contribution to the history of a very interesting period of English art, written in a forcible and lucid style.

The Guilds of Florence. By EDGCUMBE STALEY. (London: Methuen.) 16s. net.—Reflecting as it does with remarkable vividness the long struggle of the well-to-do classes of the great European cities for religious, political, social, and commercial liberty, the story of the mediæval guilds will ever exercise a peculiar fascination over the imagination, and on unravelling that story the energies of many an earnest student have been concentrated from time to time. It was reserved, however, to the author of this volume, made more interesting by numerous fine illustrations from many different sources, including rare illuminated manuscripts, paintings, engravings, etc., to give a really exhaustive account of the trade corporations of Florence, in the life of which, he says, the cumulative energies of the Florentines had their focus. Nowhere else was the guild system so fully developed, and as a result, nowhere else was more strenuously cultivated the union which is the only true source of strength. It is curious to find a guild of judges and notaries taking pre-

cedence of the various trade corporations considered; but Mr. Staley explains that although its members were in no sense men of business, strictly so called, their functions were absolutely necessary to the prosecution of the industries and the commerce of the artisans and merchants around them. On the other hand, he points out that "the judicial system of Florence was built up mainly upon the requirements of trade, the interests of which were paramount in the political constitutions of the city and its territories." Another important guild was that of the doctors and apothecaries, and with it was at first affiliated the Painters' Guild, founded about 1303, whose members were beholden to it for their supplies of pigments. With this guild are associated the names of nearly all the great Florentine masters of painting and sculpture, and Mr. Staley points out that it was under the patronage of the guild of doctors and apothecaries that many eminent artists, notably Ghirlandajo, Perugino, Lorenzo di Credi and Pierino del Vaga, turned their attention to stained glass, so that it is to it that the world really owes the glorious windows of the Duomo, Santa Croce, Santa Maria Novella, San Spirito and Or San Michele. In treating of the minor corporations such as those of inn-keepers, saddlers, bakers, etc., this indefatigable author enters into the very life of the people, so that his book is not only to a great extent a history of art, of literature, of science, and of commerce, but of social manners and customs. The list of authorities consulted fills some twenty-five pages, and the carefully-compiled Index is supplemented by a most useful chronological table of events connected with the guilds.

THE series of little illustrated handbooks published by Messrs. Dawbarn & Ward, under the title of *Useful Arts and Handicrafts*, at 6d. each net, will be found excellent introductions to the many and varied topics with which they deal. Judging by the examples before us, they are written by writers who thoroughly understand the subjects dealt with, and what is more, are able to impart their knowledge to novices in such a way as to render it easily comprehensible. The same publishers issue a series of shilling handbooks for photographers, ably written by acknowledged experts, which should prove valuable to amateurs and professionals alike. Among recent additions to this series we note *Colour-Correct Photography*, by T. Thorne Baker; *The Photographic Picture Post Card*, by E. J. Wall and H. Snowden Ward; and *Chemistry for Photographers*, by C. F. Townsend (4th ed., revised).

Awards in "The Studio" Prize Competitions

THE little *Handbook of Miniature Painting*, which Messrs. Winsor & Newton have added to their excellent series of shilling handbooks on art subjects, may be commended to students on account of its concise and lucid directions.

The many admirers of the art of Mr. John MacWhirter, R.A., will be interested to learn that Messrs. Frost & Reed have published an engraving after his picture *Gathering the Flocks—Loch Ailort*. From the impression sent to us, the engraving appears to do ample justice to the original.

BOOKS RECEIVED.

- "A Manual of Historic Ornament." By R. Glazier. Second edition, revised. 600 illustrations. 6s. net. (Batsford.)
- "A Manual of Wood-Carving." By William Bemrose, F.S.A. Twenty-second edition. Illustrated. 5s. (Bemrose & Sons.)
- "The Education of an Artist." By C. Lewis Hind. 91 illustrations. 7s. 6d. net. (A. & C. Black.)
- "The MacWhirter Sketch Book." With 24 coloured illustrations and others. Introduction by E. Bale, R.I. 5s. (Cassell & Co., Ltd.)
- "The Life and Leaf Set of Drawing and Design Cards." By W. Midgley, A.R.C.A., etc. 2s. net. (Chapman & Hall.)
- "The Museum Dramatists," No. 1, Gammer Gurton's Needle. With Introduction, etc., by John S. Farmer. 2s. cloth. (Gibbings.)
- "Dresdener Künstlerhefte." Heft 1. Mk. 2. Heft 2-3. Mk. 4. Illustrated. (Julius Hoffmann, Stuttgart.)
- "A Book of English Gardens." Written by M. R. Gloag. Illustrated by Katherine M. Wyatt. 10s. 6d. net. (Methuen.)
- "A Wanderer in London." By E. V. Lucas. Illustrated, including 16 in colour by Nelson Dawson. 6s. (Methuen.)
- "William Nicholson och hans Gravyrverk." Af August Brunius. Illustrated. (Reprint from "Ord och Bild," Stockholm.)
- "The Year-Book of Photography and Amateurs' Guide. 1906-7. Edited by F. J. Mortimer, F.R.P.S. 1s. paper, 1s. 6d. cloth. ("Photographic News.")
- "Annuaire Général et International de la Photographie." 788 pp. Illustrated. 6 frs. net, cloth. (Librairie Plon, Paris.)
- "Early English Prose Romances." Pt. II. Robin Hood. Drawings, etc., by Harold Nelson. 12s. 6d. net. (Otto Schulze & Co., Edinburgh.)
- "Histoire des Faïenceries Ardennaises d'après des documents authentiques inédits." Par E.-J. Dardenne. (Van Langhendonck, Brussels.)
- "Chineesche Kunst." Naar Aanleiding van de Tentoonstelling gehouden te Batavia door den Nederlandsch-Indischen Kunstkring. Door Henri Borel. (L. J. Veen, Amsterdam.)

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

The Awards in Competition B XXIV and those in connection with "The Studio Year-Book of Decorative Art," are unavoidably held over till next month.

CLASS A. DECORATIVE ART.

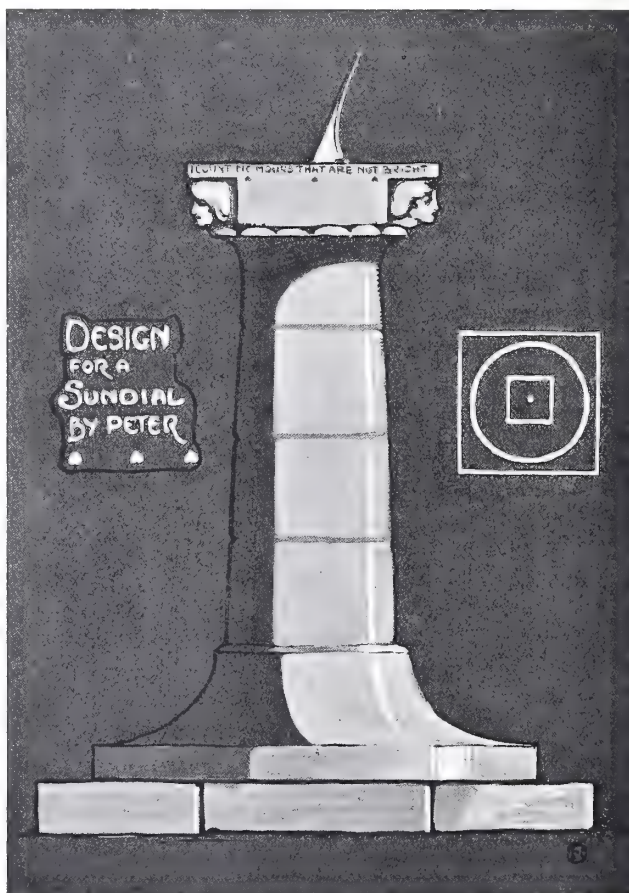
A XXXIII. DESIGN FOR A SUNDIAL AND STAND.

FIRST PRIZE (*Three Guineas*): *Brush* (Percy Lancaster, 78 Cedar Street, Southport). SECOND PRIZE (*Two Guineas*): *Peter* (Peter Brown, 76 Boundary Road, Chatham). HON. MENTION: *Chanticleer* (A. H. Jones); *Bloom* (T. A. Cook); *Boz* (W. C. Boswell); *Kilt* (I. Thomas); *Lightning* (F. A. Browne); *Mabel* (J. W. Northcott); *Mac* (H. Dundas); *Me* (F. L. W. Cloux); *Nemo* (E. H. Rouse); *Teazel* (C. W. Roescher).

CLASS C. PHOTOGRAPHS FROM NATURE.

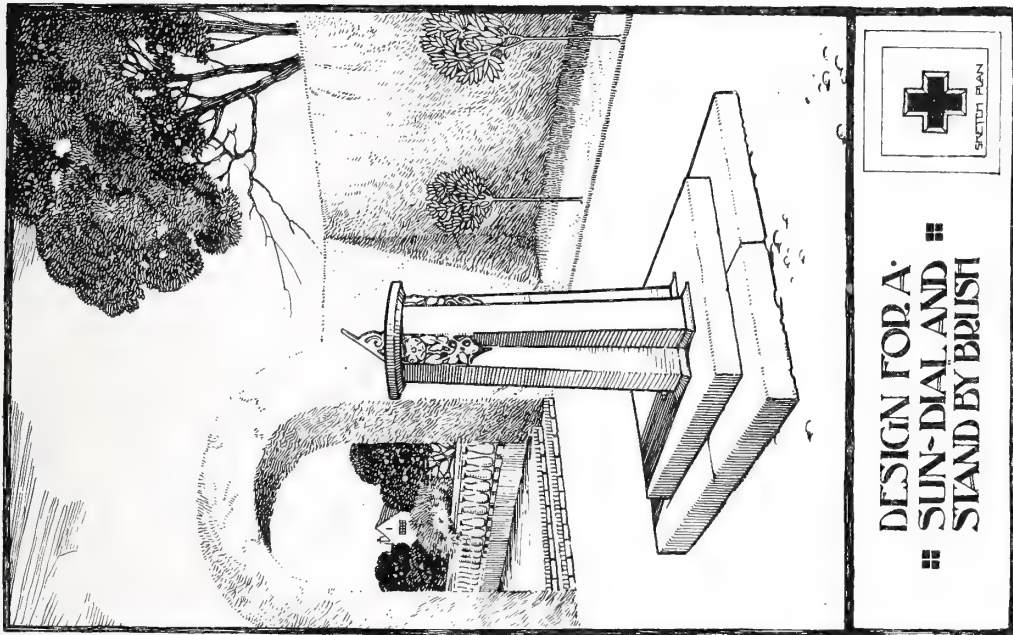
C XXIV. STUDIES IN TONE RELATIONS. 5. A DOMESTIC INTERIOR.

FIRST PRIZE (*One Guinea*): *Jacobeau* (Chas. F. Emery, 8 Gainsboro' Street, Sudbury, Suffolk.) SECOND PRIZE (*Half-a-Guinea*): *Omar Khayyam* (J. P. Steele, Snow Hill, Shelton, Stoke-on-Trent). HON. MENTION: *Broughty* (V. C. Baird); *Lavender* (Miss J. Gwatkin); *Looe* (W. T. Iggulden).



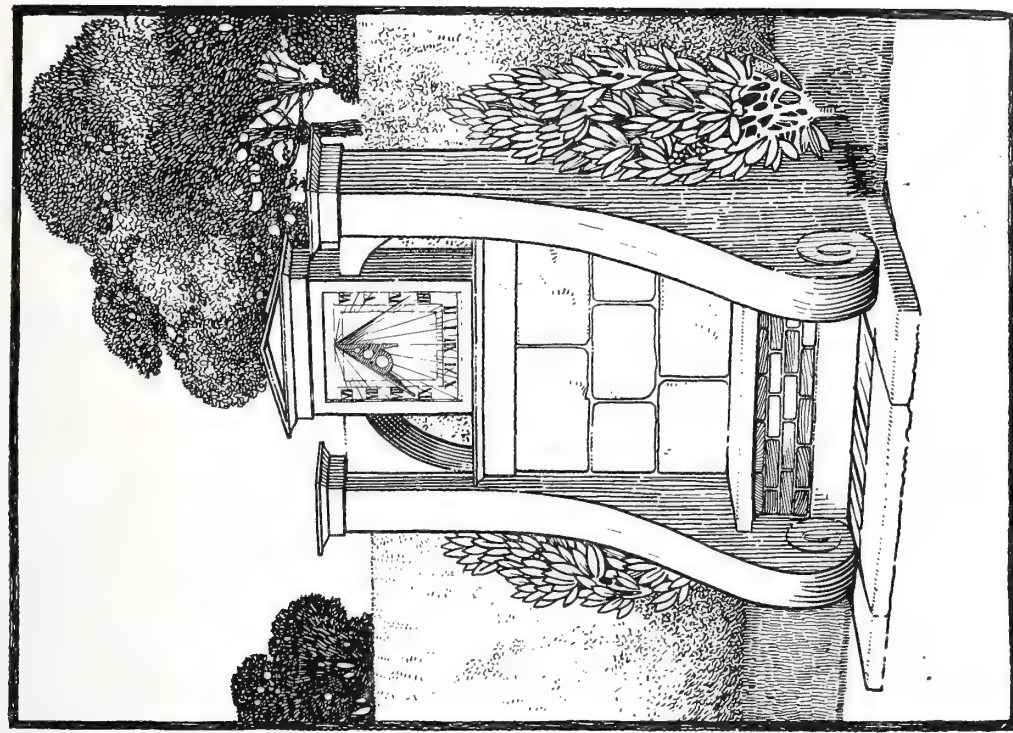
SECOND PRIZE (COMP. A XXXIII)

"PETER"

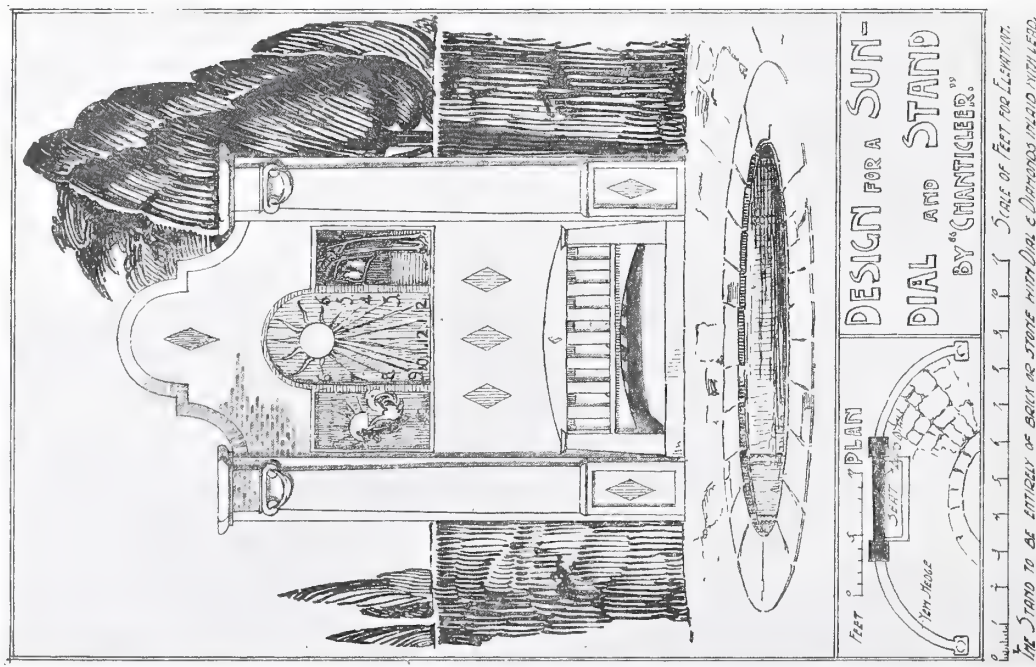


FIRST PRIZE (COMP. A XXXIII)

“BRUSH”

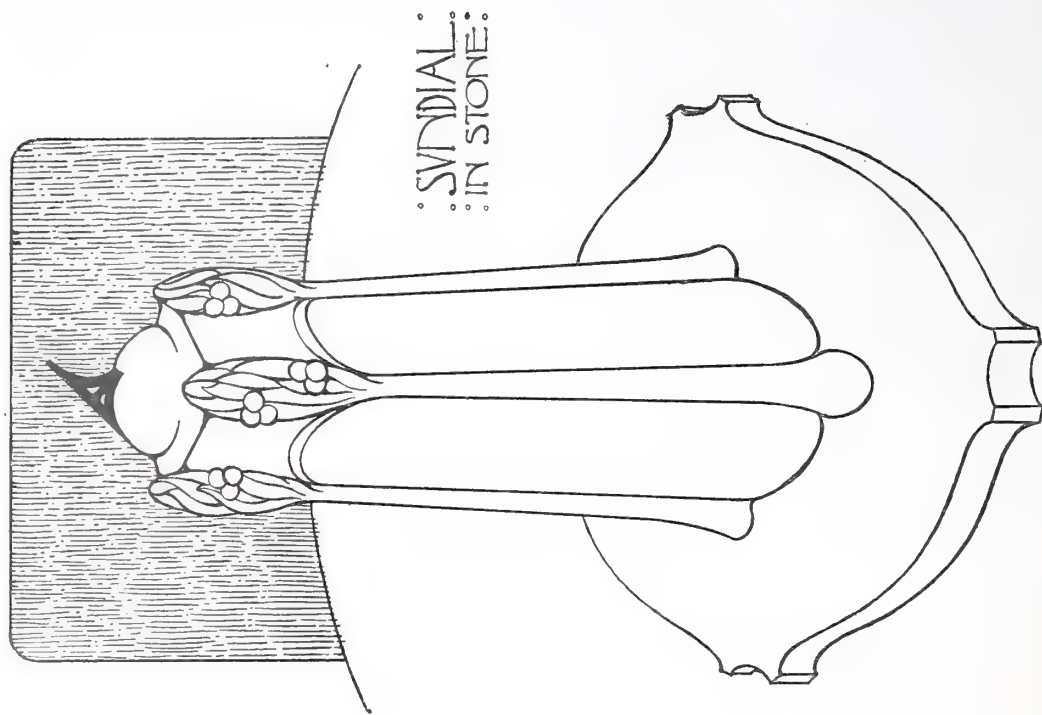


“BRUSH”



HON. MENTION (COMP. A XXXIII)

"CHANTICLEER"



HON. MENTION (COMP. A XXXIII)

"BLOOM"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XXIV)

"JACOBEOAN"



SECOND PRIZE (COMP. C XXIV)

"OMAR KHAYYÁM"

THE LAY FIGURE: ON MISPLACED CONFIDENCE.

"I HEAR there is quite a panic among art collectors in America over the recent falling off in the market prices of pictures by certain famous artists," said the Millionaire. "Some collections have been offered for sale there, and the works of these men have gone for next to nothing."

"You have not got the story quite right," returned the Man with the Red Tie. "It is the work reputed to be by these men that buyers have been hesitating over. Someone has discovered that a good many of these masterpieces are not by the artists whose names have been tacked on to them, and the market has become very unsettled in consequence. I am not surprised; I thought there was bound to be a little trouble of this sort, sooner or later."

"But, surely, the fact that these pictures came from important collections ought to be guarantee enough," cried the Millionaire. "If a well-known art patron with a reputation as a judge of art thought them sufficiently good to buy, why should other people have any doubts?"

"Because your well-known art patron has been taken in, it does not follow that other people will be ready to fall into the same trap," laughed the Man with the Red Tie. "I am really not at all sorry to see that some of these men who pose as art patrons are beginning to suffer for their indiscretions."

"How inconsistent you are!" exclaimed the Millionaire. "At one moment you complain that art is badly patronised, and at another you say you are pleased to find that people are paying a very severe penalty because they have been indiscreet enough to buy works of art. Do you imagine that anyone will invest money in pictures if these pictures are to be knocked down for a mere song when they come on the market again? If this sort of thing is likely to happen there will be an end to art patronage, I can assure you."

"I notice that our friend speaks of the buying of works of art as an investment," broke in the Art Critic. "In other words, art collecting, as he understands it, is not a gratification of his taste or a satisfaction of his æsthetic instincts, but merely a device for money-getting. He buys for a rise, and he holds his stock simply and solely in the hope that he will eventually get more than he paid for it. What a sordid game has the patronage of art become!"

"A sordid game, indeed!" returned the Man with the Red Tie. "The rich men gamble in pictures as they would in stocks and shares, and when they burn their fingers over a deal they expect us to pity them. I say it serves them right!"

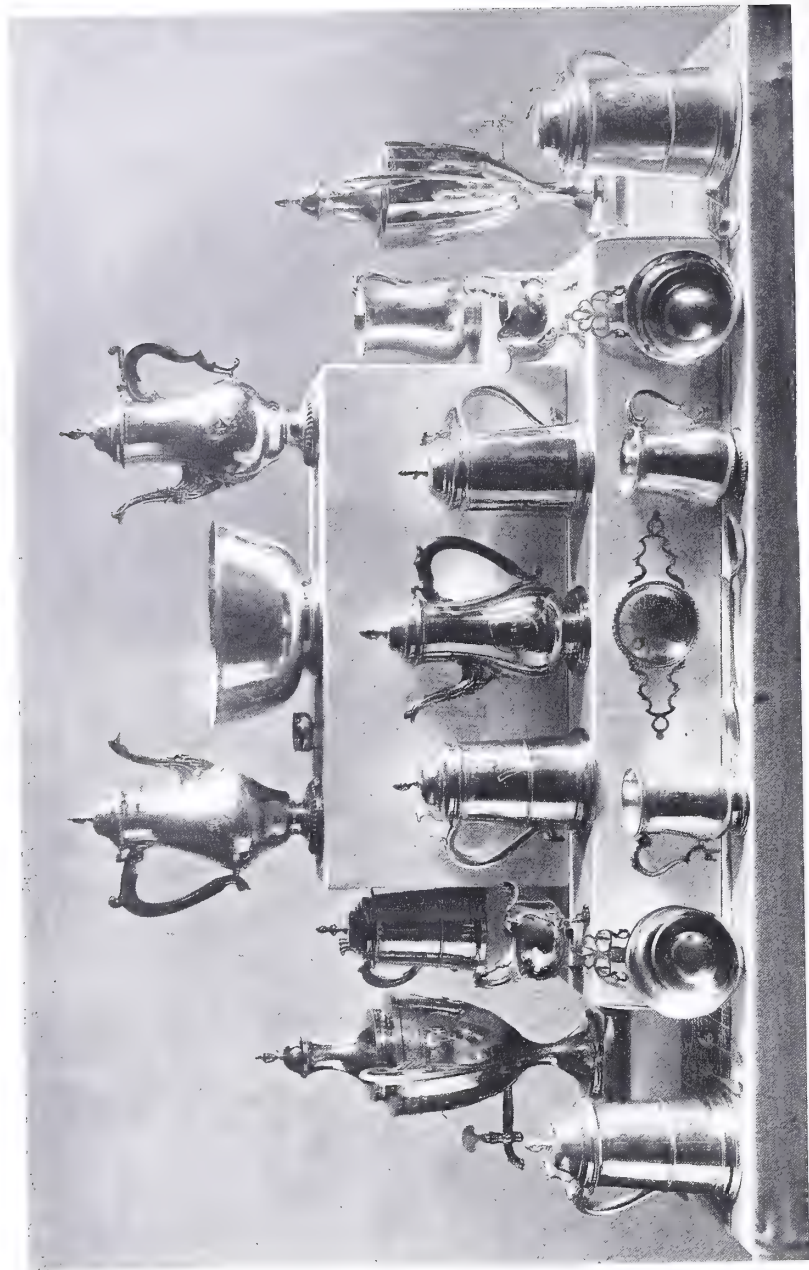
"But why?" asked the Millionaire. "I buy pictures under the best advice, and surely I have a right to expect full value for my money. If these pictures sell afterwards for a tenth part of what I gave for them I have clearly not got this value, and I cannot see that I deserve blame for complaining about it."

"Do you derive no pleasure from the pictures while they are in your possession?" enquired the Man with the Red Tie. "You are ready to pay recklessly for your other pleasures; why should you expect art to give you years of enjoyment and return you your money as well? It seems to me that you want too much."

"Nonsense!" snapped the Millionaire. "I simply want to feel that I have a reasonable equivalent for the money I have spent."

"In fact, you want to feel that you have made a good and improving investment," said the Critic. "Pictures, as pictures, are nothing to you; in your eyes they are merely so many thousands of pounds, or dollars, spread upon your walls as evidences of your wealth. It is because you follow these lines in your art collecting that the accidents about which we have been talking happen in the art market. You buy, you say, under the best advice, and this advice, I can quite imagine, urges you to patronise those schools which are in fashion at the moment. As there are not enough authentic works of these schools to go round, you, or someone else who holds views like yours, get hold of things which are merely clever forgeries. When these forgeries come again on the market someone more astute than you finds them out, and your gilt-edged securities fetch the small sum which represents their actual value. You, or your heirs, pay a fairly severe price for your stupidity; but, really, I think it serves you right for having put yourself so blindly into the hands of interested advisers. Why do you not try, for a change, to cultivate your own taste, and to exercise your own discretion in your art collecting? Leave the fashionable schools alone, if you cannot understand them without assistance, and go to a few studios or exhibitions. You will find in that way plenty of work that is authentic enough, and with no flaw in its pedigree; and if you do make mistakes they will not be so expensive."

THE LAY FIGURE.



WORK IN SILVER BY PAUL REVERE

American Colonial Silver



EIGHTEENTH CENTURY BRASIER

BY HURD AND REVERE

AMERICAN SECTION

Copyright, 1906, John Lane Company

THE EXHIBITION OF AMERICAN SILVER OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES AT THE BOSTON MUSEUM

THE BOSTON MUSEUM OF FINE ARTS, in the exhibition of Colonial silver just closing, has led the way in that fitting attention to the native crafts in which the museums of the country have, on the whole, been far too slow to acquit themselves. Our early crafts display much that is admirable and in many respects much that carries a message worthy of attention to-day, as, for instance, in the restraint and simplicity of this silver. The early silversmiths followed a sober taste in ornament, which

comprised the great merit of an unquestioning recognition of the innate beauties of their material. Such a metal as silver, left to itself, takes its color from its surroundings. To-day this effect, being, perhaps, at first flush, one that can be held a negative virtue, is often forgotten and missed by the designer. But that the restraint in display of craftsmanship it involves entails an abundant display of good taste was plainly to be seen in even a cursory view of the representative collection in Boston.

Many of the pieces shown were the prized heirlooms of the descendants of the original owners; many, as notably, of course, in the case of the work of Paul Revere, retained a sentimental and historic interest in respect to their makers. The Boston silversmiths plied a thriving trade in Colonial times



SALT-CELLAR AND PUNCH BOWL

BY PAUL REVERE

and no better centre could be found for bringing together worthy specimens of the craft to-day. Two facts preeminently contributed to this result: the lively ocean trade with old England and the West Indies, which distributed the colony's wealth more evenly, perhaps, than was the case in other colonies under different economic conditions, and the fluctuations and the depreciations in value of the colony's currency. Coin was funded into the permanent form of spoons and mugs and teapots, and in times of stress would be run back into shillings. In the Revolution silver went the same road into the purse as pewter into the musket. But if the trade of the silversmith, or the goldsmith, as he was better known at that time, flourished beyond the ordinary in Boston, he was busy in other towns as well. It is more than probable that a fine display could be brought together in New York City from among the treasures of the old families. And few exhibitions could be planned of more value. The old silver is important as showing the state of the craft in the period and as affording to the designer, in its characteristic style, the stimulus of worthy and delightful models. That the Boston show has been properly catalogued must be another great satisfaction to any one interested in the subject. The catalogue itself, on which no technical pains have been spared, and with which every typographic care has been taken, will perpetuate the utility of a collection not likely soon to be brought together again and will serve in many ways as a valuable record. The catalogue has been prepared and seen through the press by Mr. R. T. H. Halsey, of this city. It lists in all the names of over four hundred American silversmiths of the seventeenth and eighteenth centuries and practically all of the 330 pieces in the exhibition are illustrated in the photographs. The printing has been done by the Gillis Press. Mr. John H. Buck, curator of metal work at the Metropolitan Museum, contributes a "Technical Description" of the exhibits.

It is this latter division of the subject which will claim our first interest in considering the actual practise of the craft. A document of great illustrative value, which it would be well to examine, is the following "inventory of John Burt," one of the ninety silversmiths represented in the exhibition:

INVENTORY OF JOHN BURT

(Taken March 20, 1745-46)

	£	s.	d.
316 oz. 4 pwt. of Silver @ 36/ p. oz., £560.3/.			
Gold, 18 oz. 12 pwt. @ £27 p. oz., £500.17/.	1070	..	..
Cash £100—33 oz. of Correll @ 20/ per oz., £33.	133	..	..
3 pair of stone earrings & 3 sett of stone buttons, £30. a parcell of old stones, £7.	37	..	..

	£	s.	d.
a parcell of Christalls for Buttons & Earrings.	32	..	..
a parcell of old stone work.	5	..	..
2 Show Glasses, £5.0/. 53 pair of Chapes and Tongs, £10.2/.	15	2	..
11 Files, 33/. a pair of large and small bellows, 40/.	3	13	..
a large Forgin Anvil, 120 ld., @ 2/6p., £15. 1 small do., £9.	24	..	..
9 raising Anvils, 217 ld. @ 3/6 p. ld., £37.19.6. 2 Planishing Teaster, 39 ld. @ 3/6, £6.16.6.	44	16	..
2 Spoon Teaster, £26. 2 Planishing ditto, 25/. 3 bench vises, £12.	39	5	..
9 small vises, 45/. 2 beak irons, 20/. 40 hammers @ 8/ pr. hammer, 18.16.10.	22	1	..
2 Melting skillets, £5. 37 bottom stakes & punches, 155 @ 4/, £31.	36	..	..
a Drawing bench & tongs, 40/. 11 Drawing Irons, £11. 10 pairs of shears, £6.	19	..	..
2 brass Hollowin stamps, £5. a pair of brass salt punches, 30/.	6	10	..
1 Thimble Stamp, £4.10/. 6 pr. of flasks for casting, £4/10.	9	..	..
15 prs. of Tongs & plyers @ 5/ a pr., 75/. a pair of large scales and weights, £8.	11	15	..
4 pair of small scales & weights, 40/. pewter and lead moulds, 85 ld. @ 1/6, £6.7.6.	8	7	6
36 old files, 18/. 12 strainers, 12/. 1 Oyl Stove, 25/. 3 small saws, 25.	4	..	..
4 boreax boxes, 5/. 3 burnishers, 20/. 1 Triblet, 10/. 2 boiling pans, 60/.	4	15	..
a parcell of punches, £5. 1 Touchstone, 5/.	5	5	..

Burt belonged to the later group of silversmiths. He left behind him two sons, Samuel and Benjamin, excellent craftsmen. The Burts, with the Hinds and Reveres, more or less controlled the trade in Boston. John Burt's estate, amounting to £6,460, 4s. 9d., represents an enormous fortune for the time. His equipment may be taken as presumably complete. From the list of tools above, Mr. Halsey adds a note deducing the processes followed.

The methods of fashioning the silver can be traced with much clearness in the inventory. It is plain that the bullion was melted and refined in boiling pans, the fineness of the alloy being tested by rubbing on a touchstone, and the resultant streak compared with a streak obtained from silver of known quality. The metal was then remelted and run into a skillet. It would come out in a rectangular form, somewhat thinner than an ingot. In making hollowware the form was rolled out or hammered out on a forging anvil into sheets. For making a cup a circle was cut out of a sheet of metal with saws or shears, the diameter somewhat larger than the size required. This piece was then hammered, with frequent annealings over a teaster, to the form of a bowl, or over raising anvils or bellying anvils into the form desired. For work upon the inside, beak irons were used—anvils with long horns or beaks. The stakes were much used in shaping. They were small, moveable anvils of various shapes standing on small iron feet on the work bench. The hammers and planishing anvils were the instruments of one of the characteristic beauties of the Colonial silver, the brilliant

American Colonial Silver



URNS

BY PAUL REVERE

facets that cover the surface and which were obtained by beating the shaped vessel with hammers over the planishing anvil, both the anvil and hammerhead being highly polished. Strips, employed for rims, handles and bases, were made on the drawing bench. The metal was drawn through a gauged opening between two separated and nonrevolving cylinders. Handles, finials, thumb-pieces, tips, and in some cases spouts were frequently cast in pewter or lead moulds, or more often by the old wax process. In this latter method the forms desired were first cast in wax and were then imbedded in moistened casting sand contained in casting flasks. The sand was then pounded tight and the flasks put into the fire. The melted wax, being run off, was replaced by molten silver. The rough shapes so obtained were finished with saws, punches and files. The casting was then placed on a pitch-block and the surface finished with punches. Defects were remedied by soldering in and annealing solid pieces of metal and chasing the surface. Spoons were cut or stamped out of thin sheets. Bowls were shaped

over a teaster and planished over a planishing spoon-teaster. Salts and thimbles were punched or stamped out. The vises, "boreax boxes" and "oyl stove" were used in the process of soldering bases, handles and rims.

The processes, then, as Mr. Buck sums them up, had two main elements. The silver was either rolled into sheets, hammered into shape, mounted on pitch or cement and patterned with punches and chased or it was cast, poured into a mould, finished by filing or chasing or, in the case of circular pieces, put on the lathe. In another process known as "spinning" the sheet was pressed on a model while both were revolving at high speed. Latterly the ornament was mostly impressed by a roller or struck from dies and applied. Engraving supplied the main decoration. Chasing, flat-chasing and gadrooned work became comparatively rare.

In the development of styles the spoons shown were interesting. Forks, of which none were included in the exhibition, were almost unknown in

American Colonial Silver



TWO-HANDLED
BOWL

BY ROBERT SANDERSON
(SEVENTEENTH CENTURY)

the first days of the colonists. Though common in the eighteenth century, forks were more easily damaged and reconstituted to the melting pot. The handles followed the styles of spoons.

After the close of the seventeenth century, when the "Slipped Top" or "Puritan" shape of spoon was in vogue, the style underwent a complete change. In the "Hind's Foot and Rat Tail" the bowl became oval instead of fig-shaped, the stem flat instead of hexagonal and notched at the end to form a trefoil, the rat-tail junction of handle and bowl being grooved. Early in the eighteenth century the handle was rounded. The stem, no longer

flat, was rounded near the bowl and widened towards the end. A sharp ridge was formed down the front of the stem towards the end, which was turned up in the same direction as the hollow of the bowl, with a plain rat-tail junction of handle and bowl. In the beginning of the reign of George II a double drop took the place of the rat-tail on the bowl, the sharp ridge was lessened until only a trace remained on the stem, which was turned down, as it has remained to the present day. Since 1760 the shape has varied. At the close of the century, the ends came almost to a point in the French manner with "bright cut" engraving. These followed the Old English pattern with round ends, and the Fiddle pattern with

shoulders just above the bowl and on the end of the stem where it begins to widen out.

Porringers were common in the eighteenth century, and served various uses. Often they carried the initials of husband and wife. They were also familiar as cupping and bleeding vessels, and were used as wine tasters and for collecting communion tokens and alms. The openwork and keyhole patterns were convenient in allowing the vessel to be hung on the edge of the dresser shelf. Porringers were known in Holland, England and France, where they were called "écuelles." There was a similar dish in Scotland, but with solid

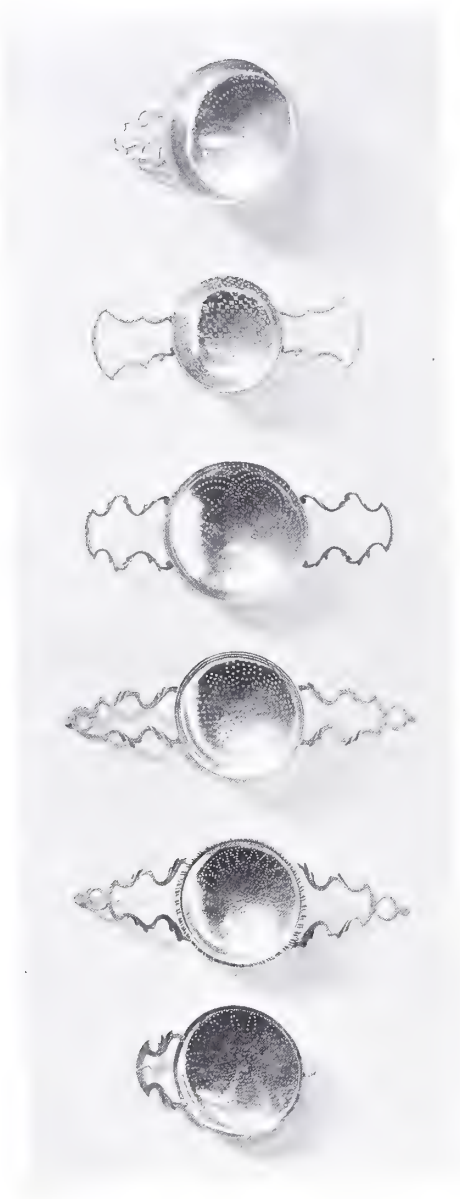


SEVENTEENTH CENTURY COMMUNION CUPS

BY HULL AND SANDERSON



WORK OF NEW YORK SILVERSMITHS
RIDOUT, TARGEE, VAN DYCK
BANKER, WOODS, MYERS, DUNN AND
JABEZ HALSEY



BY MOULTON, REVERE, PARKER, BURT AND AUSTIN

TODDY-STRAINERS



BY GRISHLM, HURD, TROTT, REVERE AND OTHERS

CHRONOLOGICAL EXHIBIT OF SPOONS



EARLY EIGHTEENTH CENTURY TEA-POTS

BY BANCKER, HURD, MOULINAR, BURT AND REVERE



LATE EIGHTEENTH CENTURY TEA-POTS

BY BRIDGEN, HALSEY, MOULTON AND REVERE

American Colonial Silver



COFFEE-POTS

BY PAUL REVERE

handles, called the "quaich." Lemon strainers, either with two handles to stretch across the bowl or with one handle having a catch to fasten to the edge of the bowl, were decorated with geometric perforations.

Drinking vessels, produced in profusion by the convivial habits of a time when no transaction, either of a business or a social nature, was carried forward without the aid of good liquor, fall easily into three classifications: first, the bowl, developing into the cup; second, the tankard, and, third, the beaker. Tankards at first were broad at the base with straight, tapering sides. The top was flat, with a scroll purchase and an S handle, reenforced occasionally by a rib down the side, with a plain whistle end. Later a midband or bands were added and the covers were domed. The whistle end of the handle had a plain or decorated plate soldered on. Finials appeared on the domed cover. A swelling drum was introduced, and the handles became more ornamented with S and C scrolls. Cans, or mugs, followed the fashion of tankards. Sometimes they were two-handled. They carried loose covers with flat acanthus thumb-pieces.

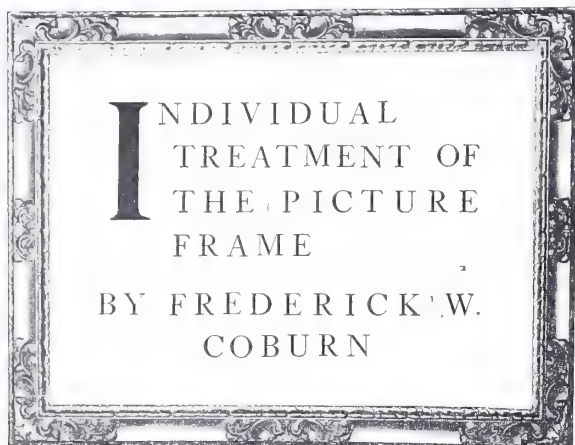
Flagons, possibly designed for filling tankards, came into use with the communion cup. The barrel was plain, almost straight; there was a broad splayed foot and an S handle. The covers, with thumb-piece or purchase, were flat at first, and later domed with finials. At the end of the eighteenth century we find jug-shaped flagons with spouts or ewers, and also barrel-shaped jugs.

Beakers, never popular as domestic utensils, came from Holland and Scotland, where they were used as communion cups. The simplest form was a plain tumbler shape, hammered out of a flat piece of silver and tapering towards the bottom. Later appeared a plain molding or tapered foot, and then a molded foot with the lower part of the cup gadrooned. As communion cups, the shape was influenced by the reformers' desire to depart as far as possible from the chalice form.

Tea and coffee pots were unknown till the end of the seventeenth century, and few were found in this country until the middle of the eighteenth. The shape was derived from the low pots with spouts and covers (spout cups) formerly used for wine and from Chinese models. The early examples are small, owing to the scarcity of tea, which made it a great luxury. Bohea sold in 1666 for 60s. per pound, falling by degrees in price till by 1771 it had reached 3s. These early pots were of plain design, circular or bell-shaped. By the end of the eighteenth century the shapes changed to oval and rectangular. The body was engraved with festoons of drapery and flowers, rarely chased. The spouts were straight or S shaped. The handles, most of which are modern, are C shaped with scroll thumb-piece. The first coffee pots were plain, tapering and cylindrical. Later swelling drums were introduced with molded bases, decorated spouts and molded lids with finials. Interesting examples of candlesticks, creamers, salts, brasiers and baptismal basins were also on view.



SEVENTEENTH AND EIGHTEENTH CENTURY PORRINGERS
BY DUMMER, CONY, EDWARDS, COWELL, DIXWELL, R.G.
JOHN BURT, HURD, B. BURT, REVERE AND SWAN



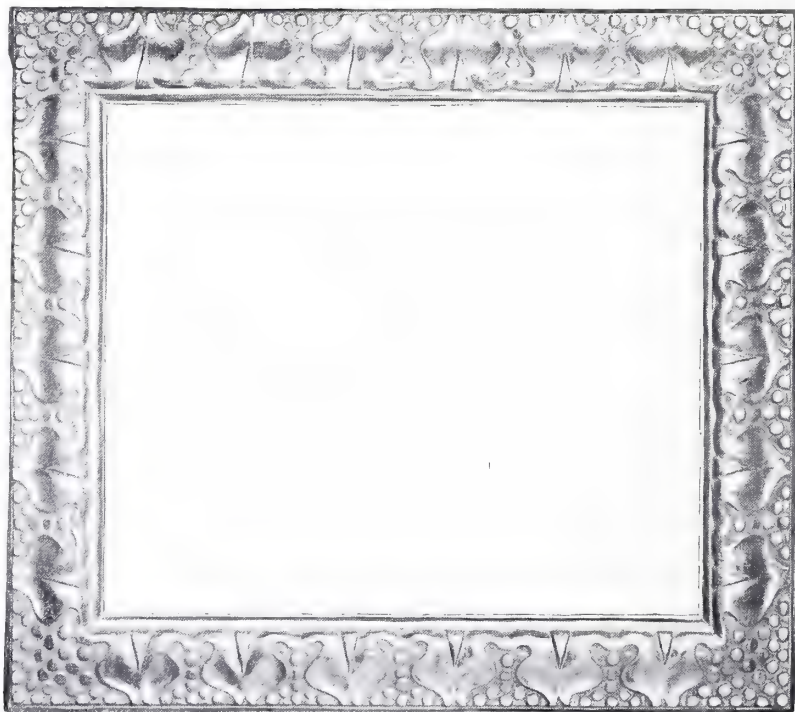
ADAPTATION FROM
SPANISH FRAME

BY HERMANN
DUDLEY MURPHY

AN EXHIBITION exemplifying individual treatment of frames for pictures and mirrors, which was held recently at the rooms of the Society of Arts and Crafts, Boston, represented the first public display of an interesting movement that has grown up in Boston during the past two or three years, and which has gained considerable reputation elsewhere. An attempt is being made by a group of artists, well trained and, for the most part, former pupils of the School of the Museum of Fine Arts or of Parisian ateliers, to reform—how characteristic of Boston it is to reform things!—the conditions of the framers' craft. Among the people whose work appeared on the walls of the new galleries of the Society, at No. 9 Park Street, were Hermann Dudley Murphy, Maurice Prendergast, Dawson Watson, Katherine La Farge, Martha Page, Samuel Hayward, and Denman W. Ross. Alike by critics and public, these exhibits were very favorably entertained. The principles, positive and negative, which the frames there shown expressed are of such universal application that they will perhaps bear brief restating.

The function that the framing of a picture should subserve and the character which it consequently should have are so obvious that seemingly they ought not to be so easily and so often lost to view, as in reality they are. A pictorial composition should, of course, be enclosed by a frame of such a sort that its attractiveness will be enhanced and that an agreeable transition will be established between it and its surroundings. Although the frame may, in and for itself, be beautiful, its beauty must be kept distinctly subservient to the æsthetic value of the picture. In no event may it be positively ugly. If machine construction is necessarily involved, this must at least be made as unobjectionable as possible by elimination of all meretricious ornamentation. Wherever possible, however, the frame should be produced in strict accordance with handicraft methods. Only thus can it have a high degree of decorative efficiency. As a rule, a startling incongruity appears between a painting or drawing entailing free-hand work and a machine-made frame.

Self-evident as the principles of picture-framing are, they are usually nowadays assented to in word and denied in fact. The framer's art is one that has degenerated sadly. Descended though it is from an honourable ancestor, the frame family, as has been the case with so many scions of hon-



FRAME TO ENCLOSE CHILD'S PORTRAIT

BY H. D. MURPHY

Design in Picture Frames

oured lineage, has gradually gone to seed. That pictures should have been set off for several generations of civilised history with overwrought and unmeaning specimens of woodwork and plasterwork without serious protest from professional artists—men, that is, whose business it theoretically is to be concerned with considerations of the beautiful—is evidence of the low standards of taste that have prevailed amongst us during the latter half of the nineteenth century and up to to-day. Recall the average exhibitions of the last ten years and think, if you happened to notice it at all, of the examples you saw there of tawdry, inappropriate framing.

Yet, in the early days of the easel, picture frames were very beautiful as a result of the care and

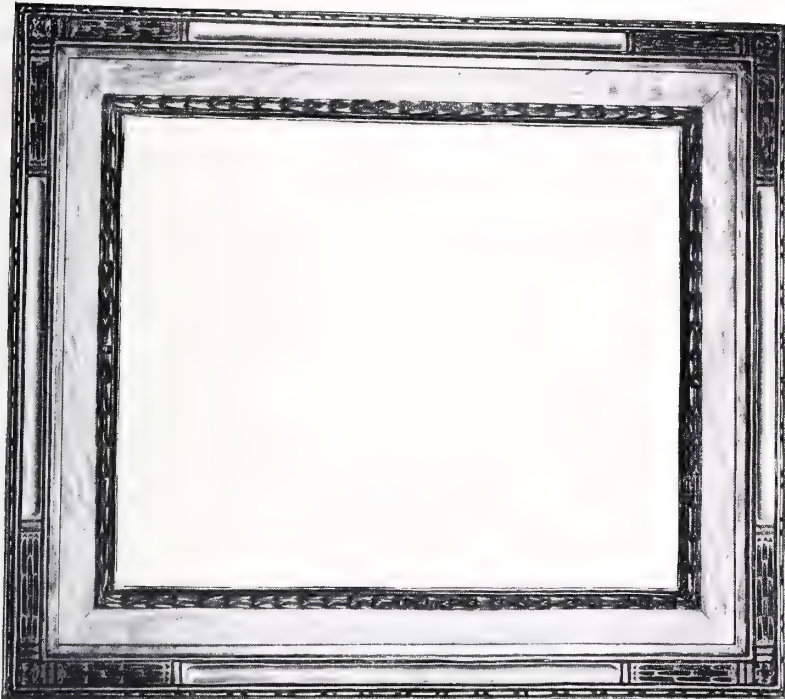
thought lavished upon them by individual craftsmen. Their true decorative function was then well understood; they mediated effectively between the picture and its surroundings. The various architectural forms that are found on so many modern frames, and that are so meaningless now, were once accommodated precisely to the style of the particular compartments in which the pictures were to be hung. They had, in other words, decorative justification.

All that has been lost. In place of the workmanship of conscientious artists, we have the ordinary frames of commerce. In these days you go to a shop to order something that is sawed off from an ornamented stick of moulding, which may or may not be suitable in design and proportions to the composition of your pic-



ADAPTATION FROM VENETIAN FRAME

BY H. D. MURPHY



PORTRAIT FRAME DESIGNED FOR SUMMER RESIDENCE

BY H. D. MURPHY

Design in Picture Frames

ture. Even if in some respects satisfactory, as in simplicity and freedom from ostentation, it is made with lines as straight as mechanical instruments in the hands of skilled but inartistic workmen can render them, with every repetition mechanically exact, so that the elements of surprise and variety are quite lacking. Strictly speaking, the only drawing or painting appropriate to such framing is the working drawing of the mechanical draftsman. The greater refinement there is in a picture and the more evidences of the free artistic spirit, the less consonant is the use of machine-made framing.

The failure of the ordinary worker to meet the decorative requirements of the frame is not strange. He is too often not even an intelligent artisan. His interest in his job is the daily stipend. He does not take pride in his work, for it is not known as his. Generally it is not designed and executed by him alone; piece-work prevails in nearly all of the picture-frame shops to such an extent that a dozen pairs of hands contribute to the making of a single frame.

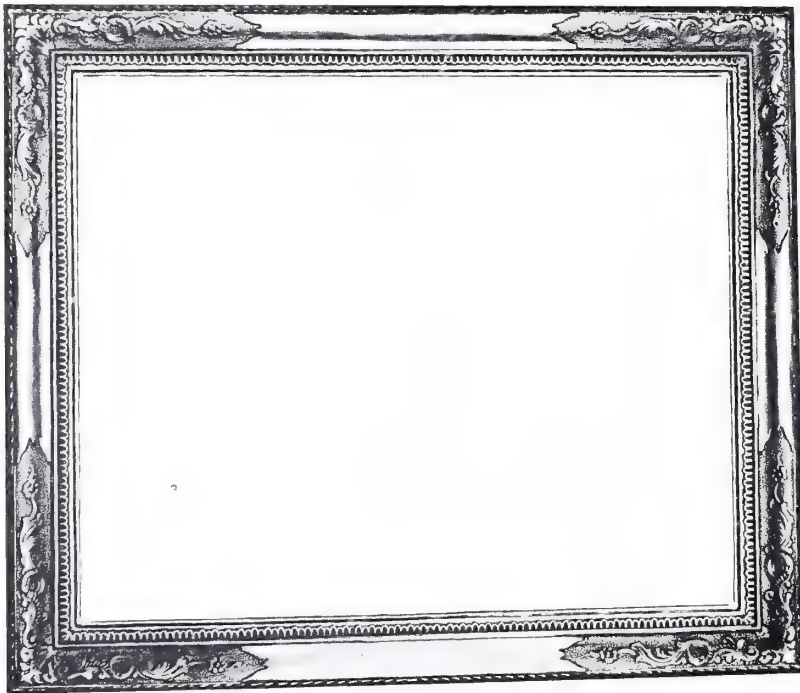
The materials, furthermore, that are employed are as improper to the art as the methods. The kind of gilding used in ninety-nine modern frames out of a hundred has been adopted in order to save expense. It gives a brilliant effect for the time

being, but is without permanence. The oil gold-size upon which gold leaf is laid is a comparatively modern invention which fails to stand the test of time, being subject to such darkening as befalls any other kind of varnish. Only the leaf laid in water, after the ancient Italian method, has ever withstood the effect of four centuries and remained throughout rich and beautiful. Many modern frames are made with Dutch metal and so-called "gold powder," both of which tarnish in a few years and are heavy and opaque in quality as compared with the gold leaf. These materials, of course, are employed because they make the frame a little less expensive at the outset; a real gold powder frame is much more costly than leaf gold.

These and many more defects of present-day workmanship in this craft hardly need lengthy exposition. The first serious attempt in this country to restore the picture frame to something of its old-time honour and to introduce the spirit of individual artistic responsibility appears to have originated one summer several years ago amongst a little colony of artists on Cape Cod. Mr. Murphy and Mr. Prendergast, both Boston painters, were of the party, and conversations on the subject of framing pictures, together with fulminations against the methods of the picture dealers, led to a suggestion that, while theoretically every artist

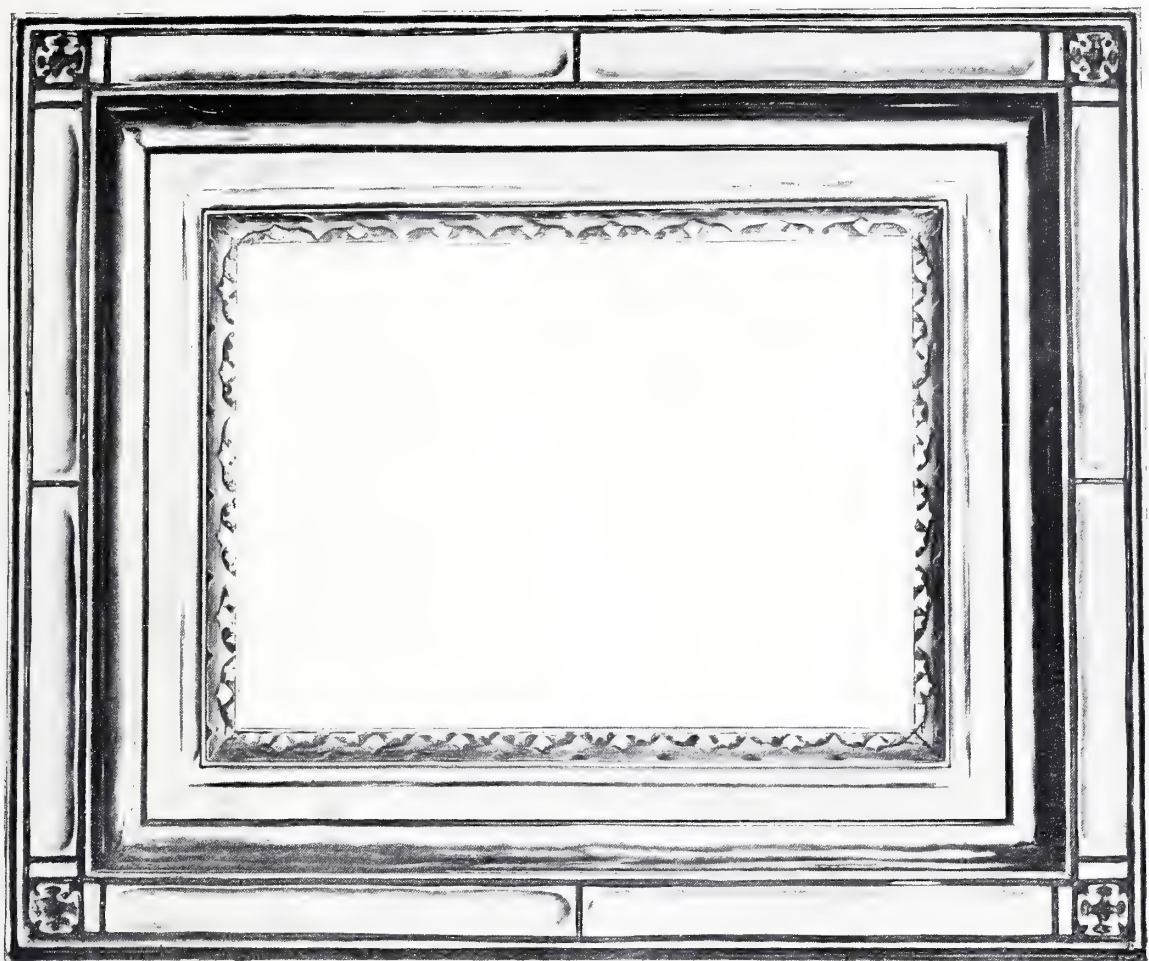
should attend to the making of his own frames, practically an occasional artist, if willing to acquaint himself with the details of the craft, might properly make frames for others. In accordance with ideas then developed, Mr. Prendergast began shortly after to acquire the requisite knowledge and to produce frames which have become very familiar in the exhibitions of the past two years. Mr. Murphy started not long after, and soon became in many respects the commanding figure of the movement. Several other artists have since taken up similar lines of work so that now there is a distinct "Boston group" of framemakers.

Mr. Murphy's work-



ADAPTATION FROM OLD ENGLISH FRAME

BY H. D. MURPHY



FRAME DESIGNED BY
H. D. MURPHY FOR A SMALL
PORTRAIT OR LANDSCAPE

manship, several examples of which are shown in the illustrations accompanying this article, has become, perhaps, the best known of any of the group. He has gone into the craft on a considerable scale, renting a room below his big studio in Copley Hall and employing assistants, men who like himself have had art school training, to carry out parts of the work, and putting into his designing skill and taste acquired during years of professional training. Widely known as one of the strongest of our younger painters, trained in the School of the Boston Museum and in Paris, and accustomed to exhibit at all the important art shows, he has, by his undertaking, naturally aroused not a little enthusiasm amongst those who believe that the artist's duty is not simply to paint for the benefit of wealthy collectors, but to extend the working of artistic principles into as many crafts as possible.

Mr. Prendergast is likewise doing a notable work along similar lines. The resplendent mirror frames of Dawson Watson, an English artist who was for some time resident in Boston, but who now lives in St. Louis, have become fairly familiar. Dr. Ross, well known as a teacher at Harvard, and a lecturer in the design department of the Museum School, has rather experimented, on a small scale, with the making of frames than gone into it extensively as the other men have. His interest in it, however, is very keen.

The artists in Boston, New York and other cities have hailed this attempt with greatest satisfaction. Amongst the men for whom Mr. Murphy has made frames are Charles Hopkinson, Frank W. Benson, John Alexander, J. Alden Weir, Henry W. Ranger, Frank Duveneck, Frank V. Dumond and Edmund C. Tarbell.

It would seem probable that this movement will grow until it is no longer confined to the "Boston group." Every artist certainly should have at least an elementary knowledge of the trade of picture-framing, and many men and women who find it difficult to make an adequate living from the precarious professions of painting or sculpture will in the future be able to supplement their incomes by filling in their time making frames. Mr. Murphy, who divides his working week about equally between painting and frame-making, seems to have discovered in the exercise of an allied craft an incentive to paint better all the time.

In the frames by Mr. Murphy here shown the adaptation from the Spanish frame is an example of the inspiration he has found in the abundant dignity and beauty of the work of the frame makers

of the time of Velasquez. The frame to enclose a child's portrait is particularly suited to a bright, attractive half-length likeness of a little girl. The adaptation from a Venetian frame in the general character of the design is admirably adapted for deep, low-toned compositions. The next frame was designed for a portrait, with special reference to the architecture of the summer residence in which it was to be hung. The quiet, rather formal design of the old English frame is suitable for a conventional portrait. The frame reproduced on the preceding page shows the use of broad unadorned surfaces to harmonise with a simple pictorial composition.

THE INTERNATIONAL STUDIO SUMMER PHOTOGRAPHIC COMPETITION

IN PRESENTING the results of the photographic competition announced in July number of *THE INTERNATIONAL STUDIO* the editors take pleasure in complimenting the competitors on the general high standard and decidedly interesting character of their work. Beyond the two prize photographs, we have not had space to reproduce more than two, but this group will suffice to suggest the quality displayed. It will be recalled that the competition was open to all American photographers, and that the subject was specified in general terms as limited to those of "an outdoor nature, such as are likely to occupy workers with the camera in the summer months." Some subscribers interested were inclined to criticise the terms laid down as not definite enough, but the general results have, we feel, justified our original decision to leave a wide field open and thus to put the competitor more at his own mercy, as it were, by making the choice of subject a part of the invited achievement.

In this respect, for example, we can frankly commend the photograph by "Dixie" (Theodore Eitel, Louisville, Ky.), to which the first prize of fifteen dollars was awarded. The arrangement and setting of the three trees in the foreground of this print are of the sort which it is customary to require of work in mediums less confined by the limits of exact transcription. The lighting is well supported by the massing of shadow, in which a pleasing note of occasional definition is combined with a feeling for solidity. And the difficulties raised by the incidental flatness are met by the fortunate recognition of the value of the perspective afforded in the light openings at the far edge of the grove—their value



PHOTOGRAPH
BY "DIXIE"
FIRST PRIZE



PHOTOGRAPH
SECOND PRIZE
BY "OMAR"

Photographic Competition



PHOTOGRAPH, HONOURABLE MENTION

BY "DIXIE"

in giving, as gauge, a suggestion of dignity to the rising foreground trunks, and in adding, by way of characterisation, a sense of allurements. In short, "Dixie" has succeeded well with a somewhat difficult subject and, indeed, better than we can do entire justice to in engraver's ink. Perhaps the most obvious blemish, technically, is a touch of halation in the right foreground, where also the fine detail is a little distracting; but in incurring this reproach, woolliness, at least, has been avoided.

By way of contrast to the former, the photograph by "Omar" (W. Archibald Wallace, Lewisburg, W. Va.), to which the second prize of ten dollars has been awarded, finds an attractive success in less daring and originality. Strangely enough, "Omar," in the adjustment of definition, always a problem photographically, seems to have met something like the same formula of difficulty as "Dixie" did in the former print. Whereas in the grove we find in the right upper half of the composition a plunge into almost bare shadow, carried by the liveliness elsewhere of the play of light on form, or the sharp focus, or the silhouette, here in the river view we see a delicacy of detail in form and a gentleness of gradation in tone, opposed in the lower right to the unadorned flare of the illuminated water surface. As a matter of fact, however, this opposition is rather with the open sky; the lines of the river

course proceed symmetrically with those of the road; the centre of shadow between road and bank is disposed in just the right spot to carry the eye forward along the various converging curves, to which effect the foreground, not being distracting, offers no impediment, and the whole picture, though technically betraying a hint of under-exposure, shows a capability in handling that would be at home in less obvious results.

We wish to congratulate "Endeavour" (Miss Grace H. Turnbull, Rodgers Forge, Baltimore County, Md.) on the composition of the photograph to which an honourable mention has been given. "Endeavour" has, in experimenting, carried the "woolly" effect to extremes, so that immediate foreground and furthest distance are alike vague. In this sort of background, oddly enough, we are, in an attempt to evade exaggerated definition, getting back to the effect of the antiquated canvas scenery, formerly so common in the cabinet dozen. But for the curious balance of uncertainty in the foreground and the distance of this photograph, there is some psychological sanction. It will hardly stand the test of comparison with conscious mental impression, however, because the penumbral foreground is not contemplated by the mind's eye, while the indistinct distance is. These considerations take us probably beyond the intention of the photograph, in which

National Society of Craftsmen

the pose of the figure is peculiarly happy. Honourable mention was also accorded to another of "Dixie's" photographs, a capital piece of work, which in its clever lighting and arrangement speaks for itself.

THE NATIONAL SOCIETY OF CRAFTSMEN

THE new National Society of Craftsmen has lately taken possession of rooms in the studio building of the National Arts Club. The studio building is situated on East Nineteenth Street, near Fourth Avenue, New

York, immediately in the rear of the National Arts new club house, on Twentieth Street, Gramercy Park. In these new rooms the craftsmen will hold their first exhibition, from December third to fifteenth, inclusive. There was some little delay in occupying the rooms, which were promised by October first, but preparations for the exhibition are rapidly being perfected.

The new rooms are spacious, well lighted, and excellently adapted to the work of the society. They consist of a large exhibition gallery and two adjoining rooms on the second floor, and a members' sitting-room and office on the third. There are also commodious store-rooms and closets and convenient passages. The large gallery is 20 by 30 feet, with ceiling 18.6 feet high, and the smaller rooms each about 12 by 16. After the opening exhibition, a permanent salesroom will be established here. Besides its entrance on Nineteenth Street, the studio building has passageways connecting it with the Auto Club House, on Gramercy Park, for the use of members only.

This new club house of the National Arts Club, to which it has recently moved from its old home in Thirty-fourth Street, has an ideal location. It is unusually accessible from all parts of the city, within a block and a half of subway and elevated stations, and adjacent to several trolley lines. While so close to the bustle of the town, it is in a quiet and restful spot.

The club house proper, on Gramercy Park, Twentieth Street, was formerly the residence of Governor Samuel J. Tilden, and it was originally designed and arranged by him with the intention of leaving it to the city. In its conversion into a commodious and convenient home for the club,



PHOTOGRAPH, HONOURABLE MENTION

BY "ENDEAVOUR"

Book Reviews

care has been taken to preserve any specially attractive features of the old house, such as the carved mantelpieces and pillars of the first and second floors. Alterations were made whenever it was thought they would secure more comfort or better conform to the club's spirit of simplicity.

A large majority of members of the National Society of Craftsmen were originally members of the National Arts Club, the first-named society having had its inception in the last. There is no obligation to belong to both, although some conveniences accrue from such a membership. Many have joined the National Society of Craftsmen who were not on the list of the National Arts Club. Of these members of the new club, there are about one hundred and twelve professional and seventeen associates. About one-half are women, the Craftsmen, like the Arts Club, making no distinction between men and women in requirements for admission, use of the club house, or privileges of membership.

The Craftsmen Society was suggested last spring by members of the National Arts Club. In its new home the older organisation gives special privileges to this younger society, and expects to do much to further its aims and work. The preliminary meetings for organisation of the new society, held in the old rooms of the National Arts Club on Thirty-fourth Street, have been noted in *THE INTERNATIONAL STUDIO*. At the first convention, held on April twenty-seventh, at the National Arts Club, Mr. Spencer Trask, president of the Arts Club, was elected president of the National Society of Craftsmen. Other officers elected were: Arthur W. Dow, vice-president; Emerson McMillan, treasurer, and John J. Murphy, secretary. A board of directors of twelve members was also chosen. Four members to serve for three years were: Amy M. Hicks, F. S. Lamb, Charles Volkmar, and Charles De Kay. To serve for two years were selected: Anna B. Leonard, Florence Foote, Charles H. Barr, and Edward D. Page. To serve for one year: Charlotte Burck, E. M. Heller, J. William Fosdick, and Louise Cowperthwait. The election of the jury committee was deferred until fall.

A special jury system has been arranged for the consideration of objects of art submitted for exhibition and sale. The jury, to be elected by the professional membership, will consist of fifteen members, with power to add to its number. The jury may accept or reject any offered work. This arrangement will do much to give confidence to exhibitors, to assure patrons of the quality of work purchased, and to create a higher and broader

standard than has been heretofore possible. The rule for all articles offered is that each be signed by its maker, and that it incorporate elements of both service and beauty.

A unique undertaking of the Craftsmen's Society is the preparation of a national directory of the craftsmen of the United States. This will contain the name and address of the craftsman and statement of the special branch of work with which he is identified. It is expected that this directory will be published in time for the opening of the exhibition in December.

Special efforts have been made to secure articles for this exhibition from every craft centre in the country, and the number of acceptances of this offer has been a large one.

The arts and crafts movement has had many ardent pioneers in towns and cities throughout America, and those interested in the National Society of Craftsmen believe that this movement has now reached a point where it can demand and obtain national recognition, and adopt and maintain a broad and elevated standard of artistic and technical excellence.

Yet the movement, following the work and societies started by William Morris in England, is still comparatively young in this country. It is hardly ten years since the first arts and crafts exhibition was held in America and the first society organised.

Though there are in existence to-day a number of societies, many persons are working, each in some individual way, apart in villages and towns, and without the support and encouragement of cooperation. To them the National Society offers not alone unexampled opportunity for exhibition and sale of their work, but the charm of the association with fellow-craftsmen, chances of learning and advancement by such companionship, and, what is invaluable to the artist, a proper appreciation of his own work by comparison with that of others.

BOOK REVIEWS

B THE CHATEAUX OF TOURAINE. Text by MARIA HORNER LANSDALE. Sixteen Illustrations in colour by Jules Guerin and over 40 in black and white and tint from photographs. Companion volume to "Italian Villas," by Edith Wharton, with pictures by Parrish. Royal 8vo. Pages 375. \$6.00 net. Carriage, 27 cents. New York: The Century Company.

JULES GUERIN was eminently the man to send to

Book Reviews



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WING OF FRANCIS I,
BLOIS

ILLUSTRATION FROM THE CHATEAUX OF
TOURAINE (THE CENTURY COMPANY)

France to illustrate the book on "The Chateaux of Touraine," by Maria Hornor Lansdale, which reappears from the *Century Magazine* in delightful holiday dress. The volume, which is a stout royal octavo, is a credit to the Devinne Press. The text is printed in black, with red initials, folios and running heads. The binding is done in dull green cloth, with a chateau tower stamped in gold and colours on the cover. The matter of the book is the evocation among the old walls of the personal histories which have aided their fame. The illustrations are plentiful, some forty excellent photographs being reproduced in black-and-white and tint and sixteen reproductions in colour being shown of Mr. Guerin's work. Of the twelve chateaux described, he gives us drawings of eight in Touraine—Chinon, Loches, Langeais, Amboise, Luynes, Chenonceaux, Azay-le-Rideau and Chaumont; and three in the adjacent Province of Orléanais—Blois, Chambord and Cheverney.

The subjects are well suited to a hand trained in architectural rendering. And the artist has here as elsewhere found himself at ease in a restriction

to flat tones of a few low-keyed colours. He shows imagination in these sketches and a cleverness in atmospheric feeling. It may be that he does not scruple to ring the changes on a trick or two, but he does it so well that one is not inclined to grow captious about it. A long reach of pale, transparent shadow, as in moonlit mist, set off by a sharp pattern of warm if subdued light, is a favorite device of his in handling washes. He has resorted to this scheme in perhaps a somewhat obvious manner in the study of *Blois from the town*. The street, with its carts and cars and passers-by, ended by trees and flanked by the rising wall, is cool and overcast. The wing of Francis I, rising to fill the space behind, is of a strikingly palpable grey pink. There again in *Loches: the wall of enceinte* is the shadow of forty-five degrees, a dulcet grey, against a tinge of faintly red light; or, with more depth of contrast, in *Chenonceaux with Chapel*. But if we go astray on such a chase, we shall come upon the quiet dawning light of the *Chambord* drawing, or the delicate diffusion of shade in the view of *Amboise from over the Loire*, with the Japanese fishing scene

Book Reviews

in the foreground, or the less distinct outlines of the *Langeais*. Yet certainly the sign manual is unmistakable on such a drawing as that of *Blois: Renaissance Buildings*, where the hushed aspiring remoteness of the buildings piled up into the tranquil air of a moonlit night is heightened by the single touch of warmth below—one sharp triangle of sober radiance cut in a sheet of cool greys by the flare of an open doorway.

THE WORLD'S PAINTERS SINCE LEONARDO : Being a History of Painting from the Renaissance to the Present Day. By JAMES WILLIAM PATTISON. 8vo. Pages xi, 288. With 100 full-page Illustrations. New York: Duffield & Company. \$4.00 net. Post, 24 cents.

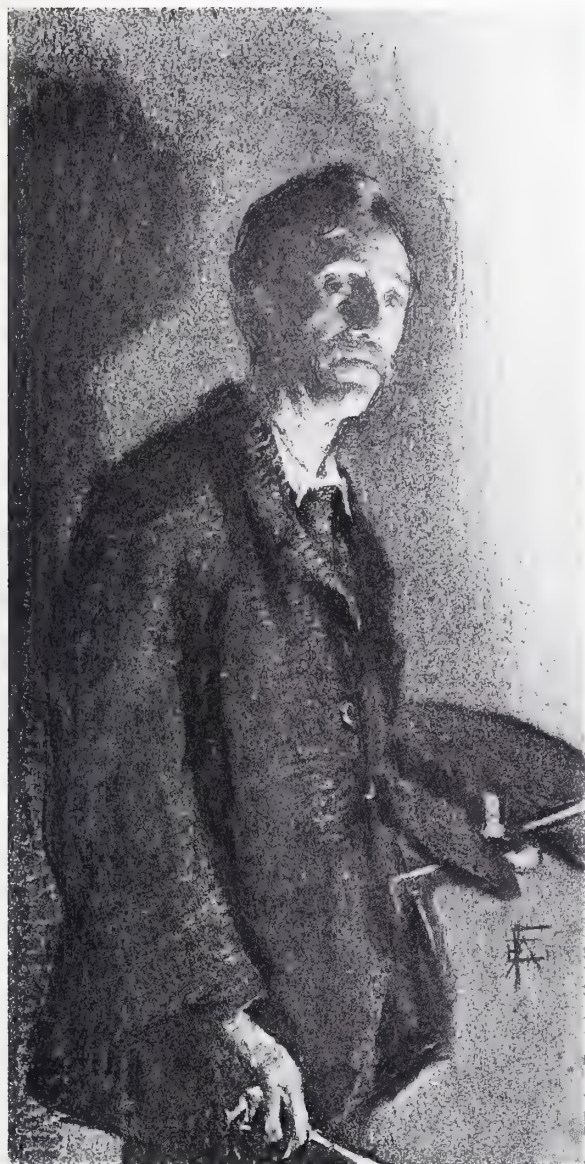
Among the attractive publications which Duffield & Company, of this city, have succeeded to in taking over the business of Herbert S. Stone & Co., of Chicago, readers of THE INTERNATIONAL STUDIO will be particularly interested in the history of painting since the Renaissance, which James William Pattison, lecturer at the Chicago Art Institute and an occasional contributor to these columns, has written under the title, "The World's Painters Since Leonardo." The author has taken up the long succession of artists of whom he treats in chronological order, without regard to nationality, schools or character of work. In this he has sought to present the influence exerted by contemporaries upon one another, even at great distances, often, of course, a most difficult matter to trace. He breaks away from the arrangement by schools so completely that he relegates the whole matter, except for the appearance of the early Italian, the Barbizon and the Hudson River schools in the text, to a summary in a final chapter, which by virtue of its detachment from the rest of the book is in reality a little appendix wherein the more conventional method is scornfully explained. It is as though he had produced an abridged Bryan's Dictionary of Painters, arranging by date instead of alphabet, and giving the whole affair the lively inspiration of alert thought and ready sympathy. The book, in short, is designed, not as an elaborate exposition of a thesis of art development, but rather as a brief digest and convenient compendium for reference, struck through at every point with the author's individuality; in fact, he has succeeded in condensing facts and judgements regarding some five hundred painters in a space averaging three-fifths of a page to each, while making a book that is at many points most readable. No one, to be sure, unless it might be he were reviewing it, would

sit down and read the book through. Its appeal lies as a book of reference, which is not merely a tool for work, but has the characteristic personal touch of an informed man of decided opinions. The measure of *ex cathedra*, which recalls the lecturing platform, keeps the saving grace of a human element to the fore.

Particularly interesting are, naturally, the author's comments on his contemporaries. Speaking of the remarkable seizure of character in Sargent's portraits, he cries, "How does it happen that people allow a man to paint such pictures of themselves?" In the note on Chase is a compact review of the turn of art affairs in New York from the fading of the Hudson River school to the rivalries of the Academy. In a two-line commendation of Edward Simmons the author finds time to say that decorative work for public buildings is the present best hope of American art. He may be severe directly, too, as in the case of Will Low. Often a glimpse of habits or methods is accorded, as in the mention of Winslow Homer's manner of painting surf "in dangerous proximity to it." At other times this concreteness is rather an obstacle. Childe Hassam is represented by a longish paragraph describing one painting, and he lacks any list of works, such as are appended here and there. Over a dozen "principal works," for example, are cited under Alexander Harrison. But, as we have intimated already, this book has not the precision of a machine gun; the author has not desired it.

Obviously, also, he has not bothered himself in the historical sections with any hair-splitting over attribution and similar questions. Disputes on detail do not concern him. He is too busy with the heart of the matter. He speaks of Holbein's *Meyer Madonna* at Dresden, without deliberately stating that it is a copy of the *Meyer Madonna*. He refers to Correggio's *Reading Madalene*, without glancing at the question of dating it a century later; he continues to call Titian's painting by the questioned title, *Sacred and Profane Love*; he does not differentiate between Stuart's five portraits of Washington, four of which were replicas; he speaks of Van Dyck's *Children of Charles I*—the one with the baby Stuart—being at Dresden and Windsor, without noting that the original is at Turin. There are occasional positive statements which could be challenged. Rembrandt's *Night Watch* is at Amsterdam, not Antwerp. Scheffer, set down as Dutch, of German extraction, is French under the civil law. The Raphael tapestries were made at Arras rather than at Brussels. Such points are noted for the sake of frankness in recommending a welcome book. The

Book Reviews



By courtesy Cassell and Company

STANHOPE A. FORBES,
A. R. A.

CHARCOAL DRAWING

BY ELIZABETH

STANHOPE FORBES, A. R. W. S.

interest the yearly appearance of paintings by the English artist Stanhope Forbes in our reviews of the Royal Academy exhibitions will rejoice in having his career and personality given independent record in a book of the engaging make-up of the volume before us. The dead-line in criticism, except in certain exceptional aspects, commits us to inarticulate judgement. It does not really avoid judgement of living workers; rather, it avoids clarifying such judgement. And if any one were disposed, without disputing the achievement of the artists made the subject of this extended sketch, to cavil at their being considered at length on the score that other artists, certainly no less interesting and important, remain unsung, we should urge that the unfortunate element lay in the omission elsewhere, not the commission here. Books are plentiful enough nowadays for us to be done with any such false sense of awe at typesetting and backstitching. Let us welcome all the pertinent knowledge we can obtain about the aims and characteristics of the artists whose work comes fresh from the studio to the eye. And in doing so, let us admit that the arts of reproduction, with all their acknowledged limitations, render the work of artists peculiarly adaptable to such discussion. Thereby we can check, to some degree, the writer's conclusions. Neither in the work of authors, nor of actors, nor of musicians, for example, can we have set before us so readily an abstract of the exhibits in the case.

The work of Mr. Stanhope Forbes was summed for our readers not long ago by one of his comrades in the Cornish colony of painters at Newlyn, Norman Garstin. With the article were shown reproductions of the painting *A Fish Sale*, which brought the painter's name to the front, and which with Walter Langley's exhibit at the Royal Institute in the same year, 1885, threw the colony at Newlyn into notice; the harbour study called *The Light House* that followed, a study for the *Forge* and other characteristic work in seafaring and rural subjects, marked by a sympathetic interest in human feeling, an unhampered endeavour for sincere rendering and technical ability in sound drawing and pleasure in varied effects of light. It has now fallen to another Newlyn artist to take up and complete the tale, Mrs. Lionel Birch and her husband being devoted members of that interesting colony. She deserves her readers' thanks for having filled the record carefully, while avoiding the reproach of overexcitement and an exaggerated sense of the import of her task. She may go into early details rather fully, but that is the manner of biography, and Mr. Forbes's career, while remark-

student who uses it merely as a court of last resort on minutiae will have missed its import, which consists rather in its spirit of sincere conviction and its direct delight in men rather than theories.

STANHOPE A. FORBES, A.R.A., AND ELIZABETH STANHOPE FORBES, A.R.W.S. By MRS. LIONEL BIRCH. With eight reproductions in colour and thirty-two other illustrations. 8vo. Pages, viii, 123. \$1.50 net. Postage, 12 cents. Those of our readers who have followed with

able for the even tenor of its good fortune, is not without its lesson, and that of his wife—a Canadian who responded to the stimulus of the Art Students' League of this city, made an early cult of William M. Chase, despaired in Munich, and grew more cheerful in a discovery of limitations in Brittany—shows perhaps more of the romantic struggle with self-expression. Both painters are facile in literary expression as well, Mrs. Forbes having, for example, won membership in the Royal Water Colour Society, with her illustrations for an original fairy story, "King Arthur's Wood," noticed at the time in these columns, and Mr. Forbes being a ready speaker in behalf of his art. The biographer profits thereby in adding here and there a touch of autobiography.

The book will be valuable in showing the development of that human sympathy which, characteristically British, has drawn much British art along the anecdotic road, and which, acted upon by the technical inspiration of the Continent, proceeds to an inspiring devotion to truth and sincerity. Mr. Forbes, who is first and foremost a master of draughtsmanship, believes in the reiterated charcoal sketch, in the unremitting study of form. "Nature," as he puts it, "is hard to beat." The following words from the painter himself give point to his convictions:

"I have never painted with such directness," he says, "as on those fortunately rare occasions when I have worked at sea, and I have carried large pictures right through to the last touch in smithies, stable sheds, and amid all sorts of queer surroundings, under conditions which when starting seemed absolutely hopeless and prohibitive. My own custom has always been to work as much as possible on the spot, and practice has taught me that this offers certain advantages over any other method."

ENGRAVING AND ETCHING. A Handbook for the Use of Students and Print Collectors. By DR. FR. LIPPMANN, Later Keeper of the Print Room in the Royal Museum, Berlin. Translated from the Third German Edition, revised by Dr. Max Lehrs, by Martin Hardie, National Art Library, Victoria and Albert Museum. 8vo. With 131 Illustrations. Pages xvii, 312. Imported by Charles Scribner's Sons. \$3.00 net.

The Scribners have done a service to students and print collectors by bringing out Martin Hardie's translation of the third German edition of Dr. Lippmann's "Engraving and Etching," revised by Dr. Lehrs. The author's death in 1903 threw the

revision of the handbook, then in preparation for a third edition, to his successor in the office of Keeper of the Print Room in the Royal Museum, Berlin. Dr. Lehrs has remodelled to some extent the history of German and Netherlandish engraving in the fifteenth century, in accordance with the results of recent research. The book carries the subject to the beginning of the nineteenth century. The more recent developments of the art have not been included, because, as the author says, "the advent of steel-engraving, of lithography and of modern mechanical processes has caused so wide a revolution in the reproductive arts that nineteenth century engraving appears to require a separate history of its own and an entirely different treatment." The illustrations of the book, which number 131, represent phases of the art from the time of the Master of the Playing Cards to that of Goya in Spain, Klein in Germany, Turner in England, the so-called classical engravers, the pupils and followers of Volpato and Morghen in Italy; Lebarbier and Vien, Moreau and Prud'hon in France, and de Wit and the Kobells, father and son, in the Low Countries. The illustrations are all made to the exact size of the originals, though in some cases a detail only of the original is reproduced.

BOOKS RECEIVED

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FIG. 71

ORCHID

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FIG. 72

FERN



FIG. 73

PAINTER'S BRUSH



FIG. 74

NASTURTIUM



FIG. 75

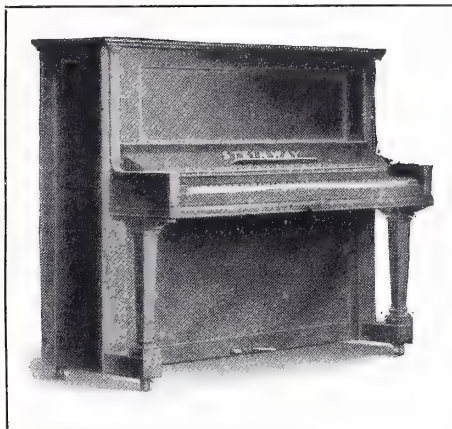
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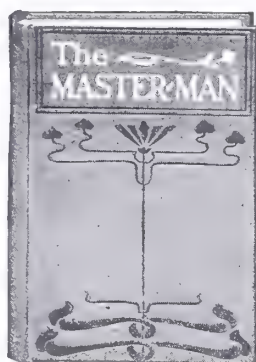
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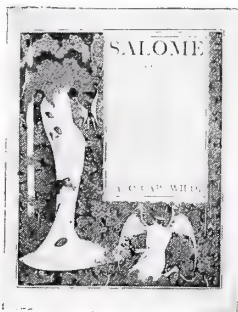
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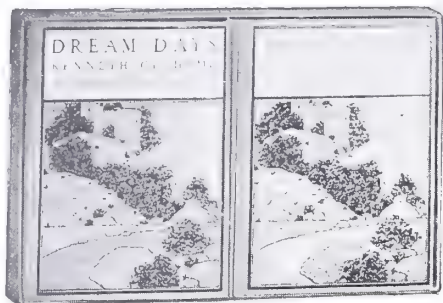
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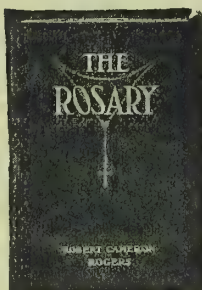
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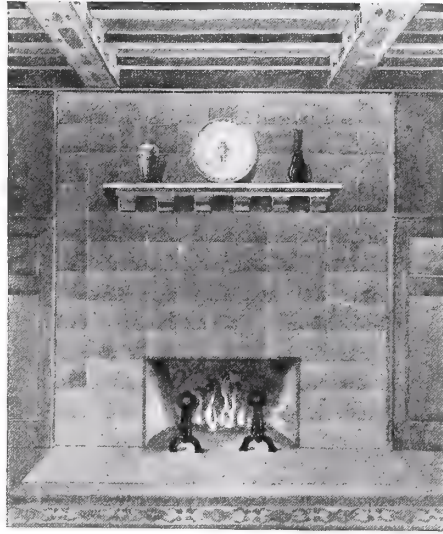
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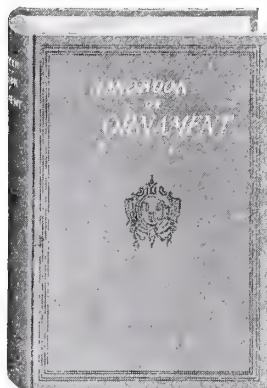
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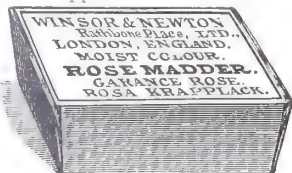
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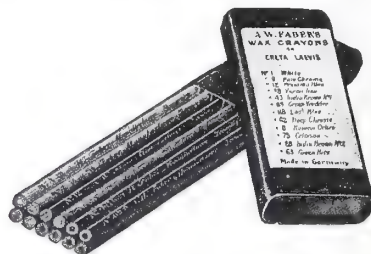
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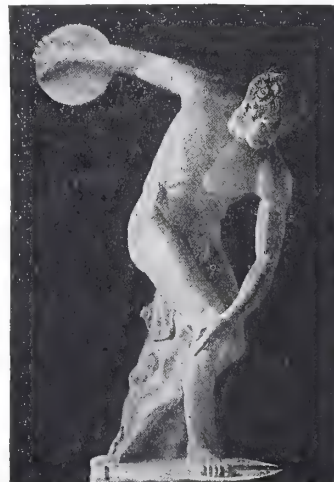
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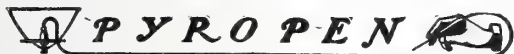


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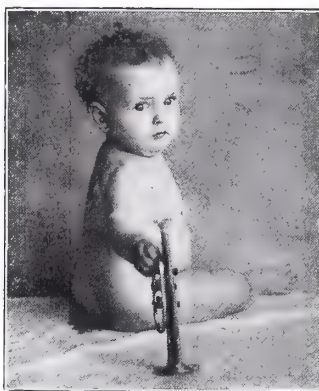
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Essentially an individual artist, Daubigny was

but little influenced by the other members of the group. In certain of his works, especially those treated in a more poetic strain, he, to some extent, approaches Corot, and again in his more robust style he sometimes suggests the grandeur and simplicity of Rousseau. But his attitude towards Nature was somewhat different to that of either of these men. Whereas they were for ever striving to render her in the spirit of their own romantic personalities, to reveal those hidden beauties which inspired them in all their work, Daubigny was content to interpret Nature in his own naïve manner with unerring fidelity. The two older men, who had broken away from classical conventions, read into Nature and transferred to their canvases far more than was apparent to the ordinary mind, each according to his own temperament: they were subjective painters; while Daubigny, a more objective interpreter of Nature, may be deemed the forerunner or even the founder of a school of modern landscape painting which depicts pure Naturalism undisturbed by any emotional element. It has indeed truly been said, that whereas Corot and Rousseau were painters of Nature, Daubigny was a painter of the country.

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tion, there is a feeling of life and open air, and the movement of the trees is well suggested. Though the picture is not by any means laboured,

the artist seems to have taken great pains to obtain his beautiful effect, while the arrangement of the trees in the foreground shows a fine sense of line. Somewhat



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low in tone, the combination of greys and browns is nevertheless exceedingly agreeable, and as a study in the rendering of atmospheric effect it shows Daubigny at his best. A better-known work is *Les Bords de la Cure, Morvan* (page 115), which was hung in the place of honour at the Exposition Universelle in 1889, and gained the gold medal in Paris in 1900. It is the largest picture in the collection, measuring about 5 ft. by 3 ft., and was carried farther than was Daubigny's wont. The most striking features of this work are the bright luminous sky and the rich brown tones of the landscape, both of which are superb. The white cows slowly crossing the stream attract the eye rather too insistently. The hillside is painted with the utmost fidelity, and the rendering of the stream sparkling in the evening light shows the great artist. Although the picture now bears the date 1867, it was exhibited at the Salon of 1864, and three years afterwards was painted on by Daubigny and re-dated.

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and the colour-scheme is agreeable and quite simple. It is a picture which only Daubigny amongst the Barbizon men could have painted, and is of that type which has had considerable influence on the *plein-air* school of to-day. Especially fine are the tones in the sky, which appear again in the reflection in the water. Like James Maris, Daubigny thoroughly understood the relation of the colour and tones of the sky to those of the landscape, and it may here be noted

that Maris was more influenced by Daubigny than by any other member of the Barbizon group. Painted in 1875, three years before he died, *The Drinking Place* is one of the last important works which Daubigny executed, for the illness which attacked him in 1874, and from which he died in 1878, seriously affected both the number and quality of his works. Another canvas, very characteristic of the artist, is *The Edge of the Pool* (supplement). It is treated somewhat more broadly



"AUTUMN"

BY C. F. DAUBIGNY



"HAYMAKERS"

BY C. F. DAUBIGNY

The Alexander Young Collection—II. The Daubignys



"THE AFTERGLOW"

BY C. F. DAUBIGNY



"THE COTTAGE IN THE WOOD"

BY C. F. DAUBIGNY

than *The Drinking Place*, and here the sky is quite simple. It is an admirable work, and in the suggestion of freshness and daylight, and the handling of the trees reflected in the pool, the painter shows some of the most attractive qualities of his art. The trees in the background are reminiscent of Corot's

unique treatment of foliage, but the subject as a whole is treated with more vigour than the older artist ever allowed himself. The green tones and the rich colour in the darker portions of the canvas are of fine quality. Painted nearly two years earlier, *Evening* (page 113) does not show the

The Alexander Young Collection—II. The Daubignys

same breadth of treatment which characterises the picture just described. The brushwork is tighter, and we are not impressed with the same feeling of directness. It is nevertheless an exceedingly pleasing composition, full of atmosphere and fine in colour, the pale salmon light in the sky enhancing the rich tones in the dark group of trees to the left.

Of the more poetic landscapes by Daubigny, none appealed so much as *The Banks of the River* (page 116), perhaps the best of his smaller pictures in the collection, and one of the most complete works he painted. The luminous sky is exceedingly beautiful, and the dark trees throwing

their heavy shadows across the water show considerable depth of colour. The feeling of distance is cleverly suggested. As an example of the style of landscape which gained for the master the popularity which he enjoyed, *A Misty Landscape* (page 100) is interesting. The subject is one which he never tired of painting. It is treated here in a somewhat effeminate manner, and this may be accounted for by the fact that it was executed in 1875, when his health was failing.

Equally poetic, but a much finer picture, is *The Ferry*, considered by many to be one of the most beautiful examples of Daubigny's art.



STUDY

BY C. F. DAUBIGNY



"PÉCHERIE DE POISSY"

BY C. F. DAUBIGNY



"THE EDGE OF THE POOL," FROM THE OIL-PAINTING BY C. F. DAUBIGNY.
(By permission of Messrs. The Agnew & Sons.)

The Alexander Young Collection—II. The Daubignys

Refined in composition, colour and general tonality, its chief charm lies in the beautiful glow in the sky reflected almost as brilliantly in the water. The arrangement of the tall trees, sufficiently balanced by the hut on the opposite bank, and echoed by the distant tree up the river, is exceedingly happy, while the feeling of the heat of

summer and of tranquillity and repose is enhanced by the animals placidly standing in the ferry boat. Another evening effect, and one of intense beauty, is *Hauling Nets on the Seine* (page 116). Here the serenity which seems to pervade the French landscape at the close of a hot summer day is successfully conveyed.



"VIEW OF DORDRECHT"

BY C. F. DAUBIGNY



"LA SAULAIE"

BY C. F. DAUBIGNY

The Alexander Young Collection—II. The Daubignys

In strong contrast to the works we have just mentioned is the *Coucher du Soleil* (page 105), a seapiece of remarkable strength and brilliancy, in which the artist has made free use of the palette knife. It is a fine piece of colour imbued with an imposing grandeur and solemnity. We would commend the study of this work to those of

Daubigny's critics who are disposed to lay at his door the charge of effeminacy and mannerism. Another seapiece almost as dramatic in effect, but less vigorous in treatment, is *The Approaching Storm* (supplement). This picture, with its sombre tones and heavy vaporous atmosphere, is painted in a grey key, while the dark, heavy, rain-laden clouds



"VIEW OF LONDON"

BY C. F. DAUBIGNY



"CHÂTEAU GAILLARD"

BY C. F. DAUBIGNY

The Alexander Young Collection—II. The Daubignys



"VILLERVILLE"

BY C. F. DAUBIGNY



"EVENING"

BY C. F. DAUBIGNY

rolling across the sky are painted with truth and dexterity. In *Cattle Drinking* (page 102) we have another stormy scene treated somewhat differently. Here the wonderful light in the sky is beautifully rendered, illuminating the pool and cattle in the foreground; but perhaps the most

attractive feature of the picture is the painting of the heavy clouds. To the artist and student probably the most interesting of the smaller pictures is *Moonlight* (page 101), painted in 1874. The mystery and poetry of the night are suggested by truth of tone and colour so subtle that at first

The Alexander Young Collection—II. The Daubignys

the picture is not easily understood. It is indeed a work which requires considerable contemplation before its real beauties can be fully appreciated.

Amongst the other river scenes specially noticeable was *Les Laveuses* (page 102), a striking study of river and sky with figures and trees introduced with remarkable skill. It is broad in treatment and is evidently a direct study from Nature.

Another picture, *Inundation* (page 100), with its grey watery sky reflected in the muddy river, is not so harmonious in colouring, the rich green of the trees contrasting too strongly with the sombre tones of the sky and water. The colour scheme of *Les Bords de la Rivière* (page 101) is more pleasing, and there is a strong feeling of freshness and the open air which attracts. The painting of the fore-



LANDSCAPE WITH CATTLE

BY C. F. DAUBIGNY



"THE RIFT IN THE CLOUD"

BY C. F. DAUBIGNY



"LES BORDS DE LA CURE,
MORVAN." BY C. F. DAUBIGNY

The Alexander Young Collection—II. The Daubignys

ground is admirable, especially the pool in the centre. *Le Coup de Vent* (page 118), because more elegant in design, is quite different in character to Corot's picture which bears the same title and is illustrated in our first article on the collection (page 9). The brushwork, especially in the sky, is of a high order, while the painting of the water reveals Daubigny at his best. It is, however, the masterly handling of the sky which gives this picture distinction. *La Saulaie* (page 111) is

interesting from the fact that the arrangement is somewhat unusual for Daubigny, and shows to some extent the influence of Corot. The treatment of the trees, especially of the one in the foreground to the right, is, however, peculiarly Daubigny's.

The Three Mills (page 117) and the *View of Dordrecht* (page 111), the former of which is dated 1872, were painted after Daubigny's visit to Holland during the Franco-Prussian War in 1870-1,



"THE BANKS OF THE RIVER"

BY C. F. DAUBIGNY



"HAULING NETS ON THE SEINE"

BY C. F. DAUBIGNY



"THE THREE MILLS"

BY C. F. DAUBIGNY



"THE HOUSE BY THE RIVER"

BY C. F. DAUBIGNY

while the *View of London* (page 112), dated 1873, seems to have been the outcome of his second visit to England in the same year. He first came to this country in 1866 by invitation of several prominent English painters, and in that year he sent to the Royal Academy, *Moonlight*, now one of his most famous pictures, and was bitterly disappointed because it was so badly hung. Many, however, recognised the genius of the artist, among them a prominent academician, who immediately bought the work, which is now in the collection of

Mr. J. C. Williams, Cornwall. Of the two Dutch pictures the *View of Dordrecht* is the more attractive; the colour scheme is more pleasing and the composition less set. The two small white clouds moving across the vast expanse of sky in the former work do not, however, appear to be happily introduced.

A somewhat unusual side of Daubigny's art is seen in the two small pictures of Villerville. The one illustrated on page 102 is painted in a lighter key with a sky of delicate pearly blue. The fore-



"THE SEA BATHERS"

BY C. F. DAUBIGNY



"LE COUP DE VENT"

BY C. F. DAUBIGNY

ground feels a little empty, and for that reason we found the other version (page 113) more interesting. Here, though the sky shows the same subtle treatment, the colouring of the seashore is stronger. More impressionistic, but belonging to the same phase, is *The Sea Bathers* (above), a subject which would have appealed to Whistler. The colour scheme is restful and harmonious and shows dignified restraint. That Daubigny should have painted both this little seapiece, with its soft tones, and the strong and virile *View of Andressy*, is but

another evidence of his versatility. The latter work, small in size but large in feeling, possesses some of the heroic qualities of a Rousseau.

It is impossible even to mention in this article all the numerous Daubignys in the Collection, but a careful examination would show that here is a series of pictures which reveal every phase of the master's art, as it were a complete *résumé* of his artistic output, forming to the expert and student one of the most interesting features of the Collection.

E. G. HALTON.

ENGLISH DRAWING. — THE
LANDSCAPE AND FIGURE
SKETCHES OF THE OLDER
MASTERS. BY T. MARTIN WOOD.

THE pleasure derived from the study of drawings lies in appreciation of the draughtsman's sensitive vision as displayed in them and the responsiveness of his pencil. The touch of the artist in a fine drawing is a thing of nerves. This nervous quality was essentially the feature of drawing until these present times, for the reason that the art of line drawing was insisted upon to such an extent that an easy skill in it was then looked upon as the first equipment in every artist. The modern tendency of training has meant the loss of those finely sympathetic qualities of drawing which evolved from persistent training. This scholarship in drawing remains only with a remnant of artists to-day, a pure stream difficult to find uncontaminated by so-called systems invented in the schools. The ability to sketch brilliantly whilst depending on the same qualities is yet a case apart. As with the gift

of poets, the sketcher's vivacity of sight comes with him at birth. The laws which govern the creation of a sketch are not to be defined, they answer to an inward vision on the part of the artist. The great interest of the sketch is in the fact that it represents the process of artistic thought, which may or may not eventually concentrate in the finish of a painted picture.

To accept a difficult composition from nature, to define its sentiment in a few lines so instinctively chosen that they are the lines which give the whole meaning of the subject, is to make a good sketch.

In the particular set of sketches with which we illustrate this article the reader will, we hope, be able to trace that personal character in which their meaning is to be found, and to note with interest the quality of the touch with which pencil is put to paper, as distinguishing the work of one artist from another. There is no attempt here to touch the history of drawing in England during the period which our illustrations cover. The subject would scarcely come within the province of our pages ; but the sketches reproduced emphasise the salient features of a variety of styles. The most



PENCIL SKETCH

(By permission of C. Fairfax Murray, Esq.)

BY T. GAINSBOROUGH, R.A.



PENCIL SKETCH

BY JOHN CONSTABLE, R.A.

(By permission of C. Fairfax Murray, Esq.)

synthetic and rapid drawing by a master is as much the ripe fruit of artistic experience as a finished painting by their author. What an unconfused and individual view of nature these masters had arrived at, even their least important studies show. Almost every day, year after year, the difficult lessons had been learnt which result in this perfection. And it is these difficult days of which the collector is sub-consciously aware when he is building his collection. He is reaping a harvest which he has not sowed, that is, if he collects out of a love for the perfect craft these things exhibit. For, without a doubt, no one who has had companionship with the scholarship of these things can henceforward view nature in quite the same untrained way as previously, though nothing of the great artists' power may pass to them as regards the superlative difficulties of actual creation.

There can be no doubt that familiarity with the way of viewing nature, which we find brought to several varieties of perfection in the work of different masters, does contribute greatly to our own delight when we are left with nature, and this is especially so when some one master, by virtue of a certain affinity of temperament, can express eloquently

for us much which emotionally and visually we know to be our own. The visual side of our inheritance is extended and enriched by his experience with the simultaneous quickening of our natural emotion. One of the strongest traits of the English character is a deep-seated responsiveness to nature, and from this there arose in England the greatest of landscape schools. The true landscape art of England is homely, emotional; loving the village and the way to it by the open plain. And the English painter has been so closely surrounded with the scenes he loves, he has

always been so fond of the things at his very door, that his insularity has formed his genius. He has created an art in praise of the country-side which



PENCIL SKETCH

BY JOHN CONSTABLE, R.A.

(By permission of C. Fairfax Murray, Esq.)



PORTRAIT SKETCH IN PENCIL, BY JOHN HOPPNER, R.A.

(By Permission of C. Fairfax Murray, Esq.)



PENCIL SKETCH

(By permission of the Directors of the Carfax Gallery)

BY S. COZENS

has not shirked any of the difficulties, has not found difficult the plain and untheatrical effects to which it has always been most responsive. And this character of their art is in nothing better expressed than in the multitude of sketches which are left to us. So many pleasant compositions have greeted their vision wherever they turned; they have had, if only with a note, to signify their appreciation. Painting is the final expression, it stands for the life of many days, but these sketches let us into the secret that lies behind the great painting, the appreciation of life around them which was constantly overflowing into such ready means of expression. In the sketch of a church among the trees, by Constable (p. 120), the walls of the church are grey and light against the trees, and yet the trees are light, having the sunshine in them, making their shadows thin and few. We feel this just

as if it had been carefully painted, and have besides the sentiment that the great artist was arrested by this scene on some pleasant day. We do not know where the place is, and yet how often have we been to such a place in England! It is as if we met the artist at this spot after the lapse of so many years, because we value the sketch for the same reason that he created it. Choosing the sentiment which he has chosen for the purposes of an expressive sketch, we have here an art individual to ourselves; and the very method of it, perfect as it is, has grown out of sentiment, as apart from a later-day style of sketching aiming all too consciously at a show of effectiveness and pert design.

Perhaps the charm of David Cox as a draughtsman has not yet been admitted to the full. The two drawings of his which we reproduce (pp. 123



CHARCOAL SKETCH

(By permission of Aug. Walker, Esq.)

BY DAVID COX



PENCIL SKETCH

BY JOHN CONSTABLE, R.A.

(By permission of C. Fairfax Murray, Esq.)

and 126) represent him in his best vein. At the time of his death the prevalent taste of his time was not one that took pleasure in this slighter, though no less perfect, side of his art. A taste for false finish was rampant, and a false conception of finish set in which until lately had not been dispelled.

Chief among landscape sketchers ranks Gainsborough, but, doubly accomplished, he extended the art to portraiture. How much the sentiment of English landscape was responsible for the many landscape sketches

classical landscape was yet in the ascendant. This was fortunate for us as regards the art of portraiture which he turned to, and looking at his landscape sketches we remember the spirit of artistic purity in which they were created. His genius in portraiture for arresting the graceful

that he made is proved by the fact that long after his destiny had made portraiture his chief concern, he was always glad to steal away from his fashionable sitters back to the landscape work which had been his early love and at one time almost his sole business, and with which, despite the fact that money had to be made in other ways, his heart always remained. The naturalness of his landscape art, for which we value it as the beginning of the English Landscape School, prevented its success from the marketable standpoint in his own day. Its natural beauty came a little too early for true appreciation: at that time the



SKETCH OF SALISBURY CATHEDRAL

BY JOHN CONSTABLE, R.A.

(By permission of the Directors of the Carfax Gallery)



(By permission of C. Fairfax Murray, Esq)

PENCIL SKETCH. BY
T. GAINSBOROUGH, R.A.



CHARCOAL SKETCH
BY DAVID COX

(By permission of *Aug. Walker, Esq.*)

action in his sitters was of a piece with his brilliance as a sketcher. His quick grasp of what was characteristic and essential was the secret. It is the secret quality discoverable alike in the landscape and figure subjects by these masters of drawing which we illustrate. That other quality, the nervous, responsive touch to which we referred, is apparent at its best also in Gainsborough's drawings. It was the common possession of the group of portrait painters who represent the other great phase in the history of English art. Next to Gainsborough, perhaps, Hoppner was gifted with it, as regards his drawing, in the greatest measure. The refinement of feeling from which this quality springs is always perceptible in both masters. Their appreciation of the grace of life brings their drawings, as well as their paintings, under the heading of one school, and in the absence of a tradition of perfect classical drawing, such as exists in the history of French art, we have always in the finest English drawings this extreme sensitiveness of line as a characteristic and beautiful trait.

T. MARTIN WOOD.

THE WATER-COLOURS AND OIL-PAINTINGS OF W. DACRES ADAMS.

THE sentiment of pre-Raphaelitism survives in a great deal of modern art, the methods of which are contradictory in spirit to all its practical tenets. For pre-Raphaelitism was almost as much a school of sentiment as a method in painting. Among those painters trained in the modern schools in whom the sentiment of pre-Raphaelitism survives, finding expression through a technique ultra-modern in feeling, is Mr. Dacres Adams. His work, whilst showing his appreciation of a certain class of subject as suiting the romantic and literary tendency which his work has in common with the first pre-Raphaelite art, shows also that he is seeking first of all to be faithful to his own sentiment of beauty, and that he is self-reliant as regards the character of his methods, methods which seem to arise from an extremely naturalistic vision in contradistinction to the decorative tendency which for the rest determines the character of his art. In



PENCIL SKETCH

(By permission of the Directors of the Carfax Gallery)

BY JOHN CONSTABLE, R.A.

his water colour picture, *The Entrance to the Precincts, Canterbury*, the subject is one scarcely to be divorced from the sentiment of its early ecclesiastical associations, but the broken shadows upon crumbling stonework make in the sunlight a pattern which has put to the test the resourcefulness of Mr. Adams' technique and interested him apart from the sentiment of time and tradition, of which, however, his art is successful in reminding us. An appreciation of all that has been added to the art of water-colours by its modern masters influences Mr. Adams in his work, for he is not a painter who disregards the distinctive properties of that medium, though anxious that his art should embrace everything which signifies a closer approach to nature.

The point at which water-colour fails as an imitative medium is ever a debatable question. It is a question whether the beautiful qualities of a delicate, evasive and partly unreal medium shall be strained to emphasise such a difference of texture, say, as there is between the bark of an oak tree and the satin surface of a rose petal. To accurately imitate the smaller phenomena in nature is one

problem; how to reconcile such close imitation with the legitimate and most beautiful quality of water-colour paint is another. We have water-colours handled in two ways to-day, for all the variety of contemporary work, taken individually, can be ranged under one of two schools. On the one hand there are those who, feeling that the most elaborate imitation still compromises, and accepting compromise as the first tenet of art, seek to reconcile just so much of the truth of nature with water-colour as is possible, whilst having regard for the beauty of its peculiar qualities. Others, arguing that these beauties inherent in the medium have come into evidence only in its use, ask why the compromise should be made at so early a point when the discovery of other qualities of beauty in paint may result by pushing its imitative qualities a little further in an endeavour to approach nature more closely.

Of course the training to which an artist has submitted himself, the influences which he has consciously courted, and those by which he has unconsciously been affected, all count for so much in determining the particular convention which in



"THE OWL" (WATER-COLOUR)

BY W. D. ADAMS



"FAIR HELENA." FROM THE WATER-COLOUR DRAWING BY W. DACRES ADAMS.

W. Dacres Adams

every artist sooner or later becomes his own. Studying first at the Birmingham School of Art Mr. Dacres Adams afterwards studied for three years under Professor Herkomer at Bushey, finally taking a studio in that place where he painted his first successful picture. Afterwards he spent six months at the Munich Academy, doing nothing but life-sized charcoal drawings from the nude, and was much struck by the strength and imagination



"THE VILLAGE STREET" (WATER-COLOUR)

BY W. D. ADAMS



"THE OUTCAST" (OIL PAINTING)

BY W. D. ADAMS

of the work he saw there, which he admits has influenced him more or less ever since.

Mr. Dacres Adams' methods reveal all that has been self-conscious and deliberate in his artistic development, but for all his knowledge there is a certain note of simplicity in his work and a refreshing *naïveté*, both in his choice of subject and his method of treating it. The combination of a naturalistic treatment with a decorative motive imparts to it a fascinating and individual character, and it is an interesting fact that it is not always the decorative idea which receives the decorative treatment. A reality of treatment is given in some of his more literary themes which is very attractive. On the other hand, he sometimes deals with an everyday scene with a sense of its decorative possibilities equally pleasing. In such a decorative subject as he has treated in the picture here reproduced in colour, the artist seems to have aimed less at a precisely decorative definition of detail than at the decorativeness of the effect as a whole, gaining an effect of breadth and naturalness, if at the expense of the precious elaboration of detail, which is the more usual characteristic of this kind of work. A belief



"THE WIDOWER" (WATER-COLOUR)

BY W. D. ADAMS

in detail led the pre-Raphaelites to elaborate each picture piece by piece, finishing it entirely at some small point before proceeding to another,

which itself yields the most attractive qualities.

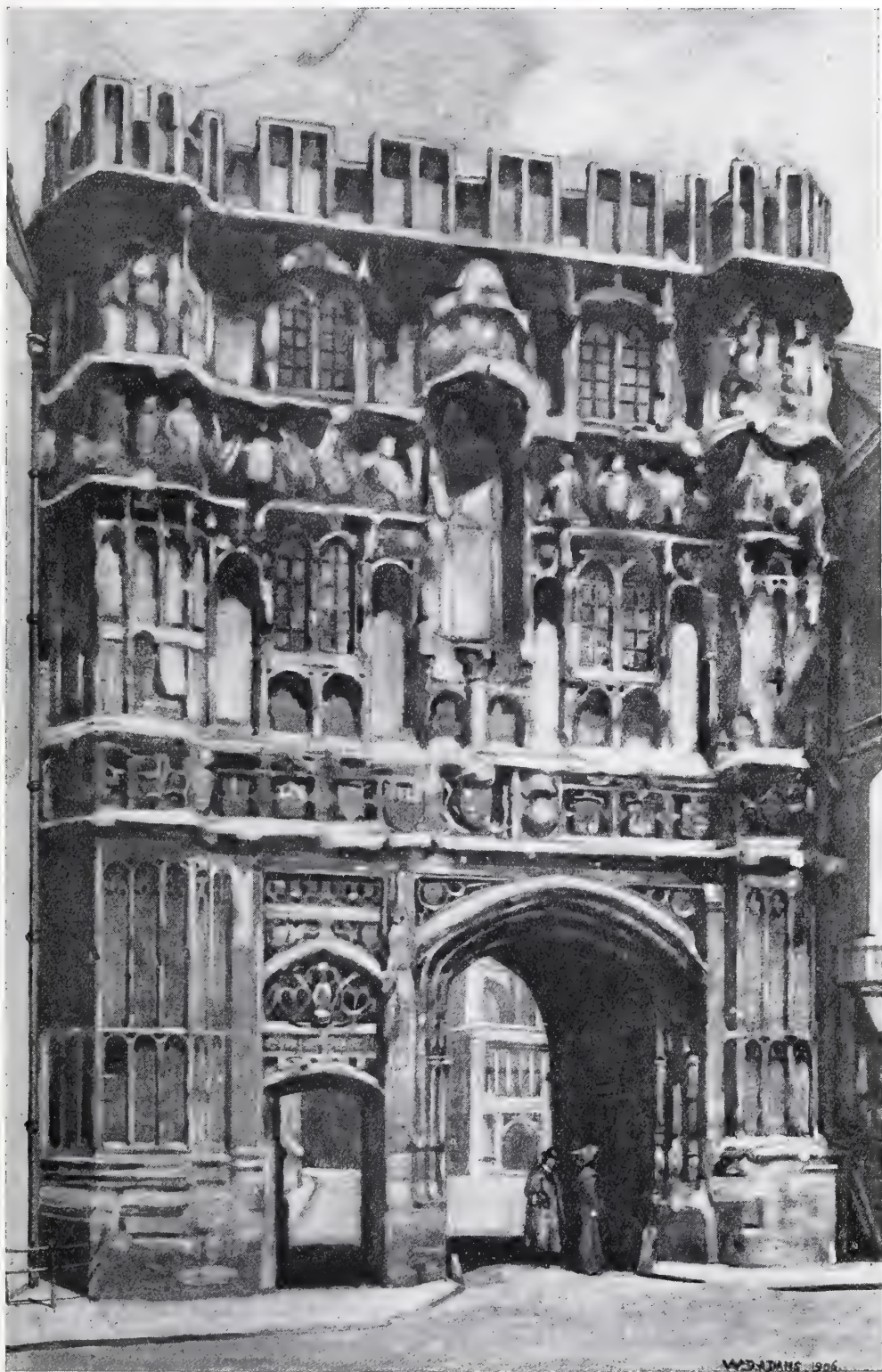
It is the quality of the painting that makes Mr Adams' work so interesting to study, for its

gradually thus bringing the whole work to completion. Certain beautiful results of finish can be identified with this method, but another method which Mr. Adams has evidently chosen, whilst promising less beauty of finish, aids the artist in a suggestion of atmosphere. He attains this by working towards the finish of his picture, not piece by piece, but by bringing the whole of it at once, through a succession of stages, to completion. This latter method requires in water-colours a certain liquid handling of the paint



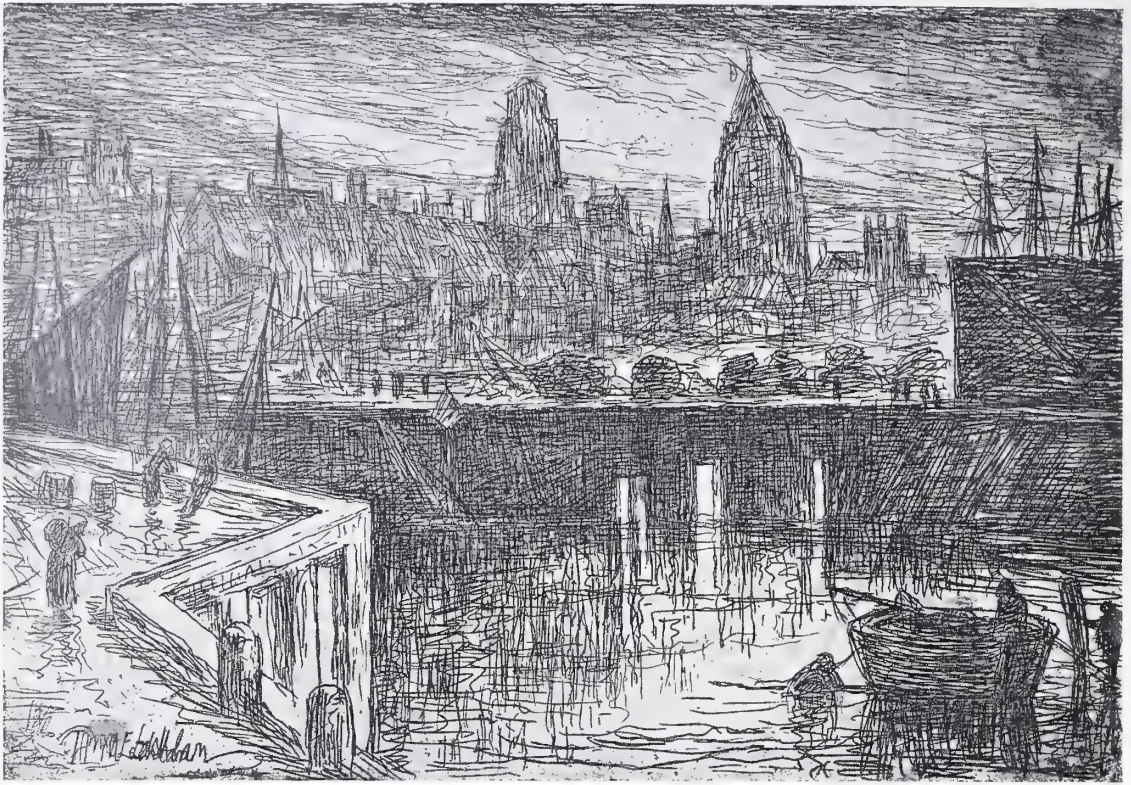
"THE GOLDEN MERMAID" (WATER-COLOUR)

BY W. D. ADAMS



"ENTRANCE TO THE PRECINCTS,
CANTERBURY." FROM THE WATER-
COLOUR DRAWING BY W. D. ADAMS

The Art of Printing Etchings



AN ETCHING BY T. HOPE McLACHLAN. ROUGH PROOF

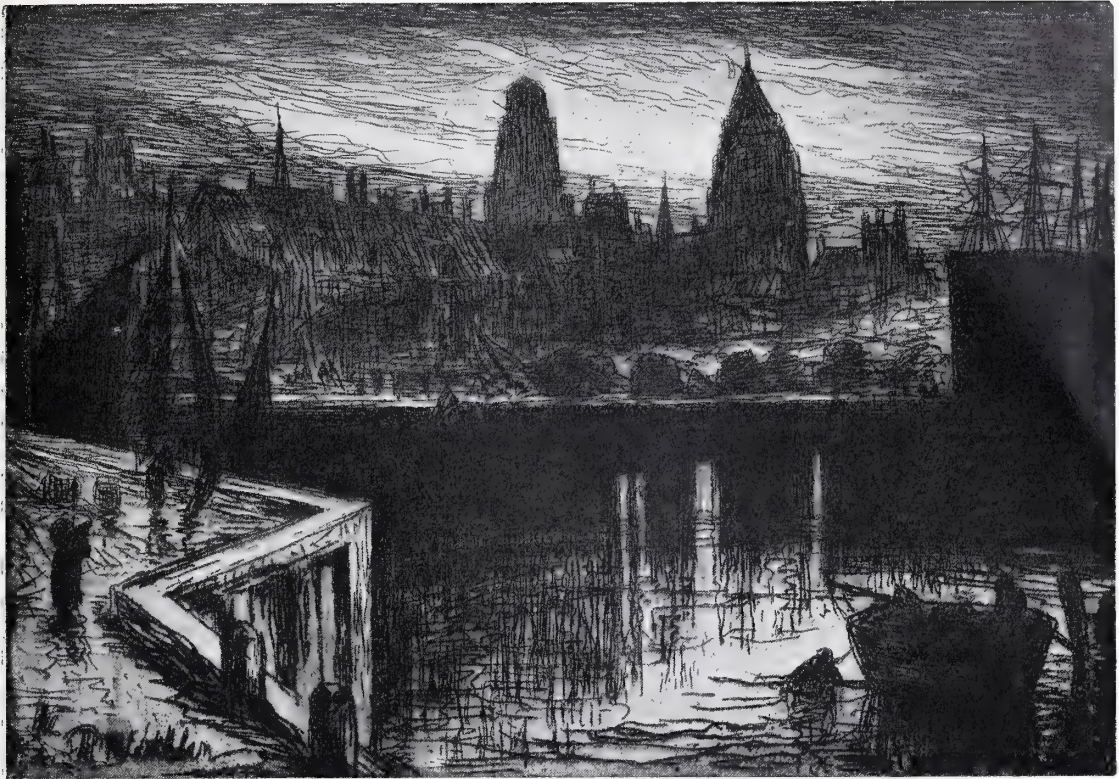
scholarship is not one of the schools, but one of personal development, only possible to a painter of originality of thought and artistic intention. We think that the water-colour of *The Entrance to the Precincts, Canterbury*, is carried almost as far, in expressiveness and variety, as a pure handling of water-colour can be at present. In it there is a standard of execution by which we can measure some of the success the future promises for so brilliant an artist. To us this painting seems clearly in advance of some of his other work, but in all his water-colours there is strong evidence of the qualities which in this particular case give the work such distinction. As an oil painter Mr. Adams is not so prolific, but his work in that medium has the same freedom of execution combined with decorative value which characterises his water-colours. One feels the same search has been made to find a truly personal manner of handling the paint without defying the few lessons which the old traditions of fine painting have left to the modern. The decorative impulse with Mr. Adams seems instinctive; it enters into his conception of good composition almost unperceived, we fancy, by himself. It is notable in the village scene which forms the background to the oil painting, *The*

Outcast. The choice of figure subjects, in which a landscape scene has an important part, is the compromise which the artist makes between his regard for landscape art and his enjoyment of figure painting. He is of those who can handle the subject-picture without subordinating the claims of art to the literary motive. The subject-picture, a noble form of art, can only be raised to its ancient prestige by such artists after the humiliation which it has suffered, first at the hands of incompetent mediocrity, secondly from the vituperation of certain moderns, rightly rebelling against the thralldom of the science of painting to plausible story-telling.

THE ART OF PRINTING ETCHINGS. BY FRANK NEWBOLT.

PRINTING is a word of very wide application, covering, as it does, processes so far apart as calico-printing, photographic printing, the three methods of copperplate printing, lithographic and letterpress printing. In art the word is taken to mean the making of an impression on paper, or some kindred substance, of an engraved plate or block, which has previously been charged with ink.

The Art of Printing Etchings



AN ETCHING BY T. HOPE MCLACHLAN. MR. GOULDING'S PROOF

We are here concerned only with the process of printing on paper, or vellum, of impressions of etchings, aquatints or dry-points executed on metal plates, which almost always consist of copper or zinc, sometimes of pewter, and very rarely of steel.

The object of such printing is primarily the multiplication of the design and its commercial production for the market. But this idea is modern, as the practice originated with the early Italian goldsmiths, who took "proofs" from their engraved work simply to test its progress. The earliest known "proof" is said to be an impression of a *pax*, or metal plate used in the Roman Church, engraved by Maso Finiguerra in 1452 for the Church of San Giovanni in Florence.

Since that time printing has progressed step by step with engraving, but naturally in a more restricted way, and it is not possible within the limits of a short article to deal with it historically. We can only endeavour to show what printing is to-day as the result of four centuries and a half of evolution.

The process of etching, which is perhaps better understood in other countries, is not a matter of common knowledge in England, though it is an

art practised by some hundreds of people. The word itself is still often taken to mean a pen-and-ink drawing; and it is not very surprising that people with no technical knowledge of any kind should be puzzled by such terms as "aquatint," "dry-point," or "painter-etcher," which certainly do not explain themselves.

The illustrations chosen in order to demonstrate here what printing is, and what it can do, are all "proofs," or prints, from etched plates—three copper and one zinc. In each case two impressions are taken from the plate, with quite a different result, and our object is simply to show what each is, and why they are different.

First of all, then, an etching is a piece of paper which has been squeezed, when damp and soft, against an incised metal plate, previously inked. The ink in the incised lines clings to the paper, and gives a reversed impression of the design. In order to make the lines which thus hold the ink, the etcher draws them with a needle upon the plate, which he covers with a very fine coat of wax. When he has drawn the lines he pours acid over them, and thus corrodes the metal only where the needle has removed the wax. The lines are of different depths, which vary with the time of their

The Art of Printing Etchings

immersion in the acid. The plate is handed to the printer, who cleans it, and produces from it the various "proofs." To do this he requires a printing press, ink and paper, technical skill, personal ability, and a long experience.

The press now in use is made of iron with a large flywheel and lever, or "cross." The pressure is applied by means of a roller, which passes over an iron bed, or "plank," covered with a thin zinc plate, upon which the engraved plate rests. The damp soft paper is laid on the etched surface and squeezed into the lines by the roller, the pressure being distributed by a set of soft cloths, which are interposed. The plate has been already inked and wiped, and its passage through the press is the last stage of the work. Originally the press was made

of wood, a material which was still used after the introduction of the roller, probably by Finiguerra. Wood was used by Abraham Bosse in the middle of the seventeenth century, and long afterwards. About the beginning of the nineteenth century a cogwheel was attached to the roller, and pinions to the "cross," thus increasing the leverage, and by degrees the whole came to be made of iron and developed into the present machine, with its compound gear, fly-wheel and cogs. There are now two rollers, the lower being the larger, and pressure is regulated by screws acting on the spindles of the upper one. Some elasticity is given to it by a series of blocks and cards inserted in the "cheeks" of the press, but it is actually transmitted and distributed by the "blanketing," or series of cloths which are



AN ETCHING BY FRANK BRANGWYN, A.R.A. PLAIN PROOF

The Art of Printing Etchings

arranged over the paper, and pass with it under the upper roller. A "set" of blankets consists of a piece of fine cloth, called "fronting," and two, three, or four layers of "swanskin," as required. It is a little wider than the plate to be printed, and great care is necessary in choosing and arranging the "blanketing," calculating the pressure, rounding off edges, and generally attending to minute detail.

How minute and intricate this may be gathered from the fact that the result is affected by the insertion of thin pieces of paper *under* the zinc plate, which rests on the bed.

To sum up, the engraved or etched plate, which has been inked and wiped, is placed on the zinc plate, and covered with damp paper and "blanket-

ing"; the great fly-wheel revolves, and the bed passes between the rollers. The blanketing is raised, the paper carefully peeled off, and a "proof" is obtained, which must be dried and flattened.

The illustrations show eight different "proofs," taken from four plates, which have all but one been passed through the press in this way. The differences observable in them are not due to the press, which has, with one exception, treated them all alike. The most striking difference, however, is that noticed in the two proofs from the zinc plate by the late T. Hope McLachlan. The plate is a difficult one to print, as it is thin and rough, and the lines are wide and shallow. It was not an engraver's plate at all. The paler impression was obtained by using inferior ink and an old



AN ETCHING BY FRANK BRANGWYN, A.R.A. INKED PROOF



FROM THE FIRST PROOF OF A PLATE ETCHED AND PRINTED BY FREDERICK GOULDING



FROM THE SECOND PROOF OF A PLATE ETCHED AND PRINTED BY FREDERICK GOULDING

The Art of Printing Etchings

copying press, and it was not until after the painter's death that a proper proof was pulled. The illustration shows what can be done with the same plate when better ink and paper are used in a proper press, and by a masterly printer like Mr. Frederick Goulding.

Mr. Goulding's own plate, etched and printed by himself, shows that even in the same press the difference between two "etchings" may be as great. The plate in question did not "bite" very well, and when inked and wiped in the ordinary way of simple printing gave the somewhat thin result shown. The etcher then produced the second proof, which owes its difference in richness and depth entirely to the manipulation of the ink on the surface of the plate. There are no more etched lines on the copper than there were before.

However, before discussing the niceties of wiping, *retroussage*, and so on, it is necessary to say a word about ink and paper. Ink consists of a mixture of powdered carbon and burnt linseed oil. The carbon used is generally Frankfort black, French black, or lamp black. It would

be impossible within the limits at our disposal to explain why printers sometimes prefer "Leger" black, which is French, to the German variety, or to tell how they blend various kinds by some instinct born of long experience. The black, or mixture of blacks, is ground in the oil. Baltic oil, which is made from linseed grown in Russia, seems to have the best reputation; but, whatever kind is used, it must be kept for at least five years, and carefully burnt for some hours according to the strength required. Printers make their own ink, but rarely burn their own oil now. The black is placed on a polished slab and ground into the oil with a "muller": this simple process requires careful attention, as too much grinding spoils the ink. Colours, such as umber and sienna, are sometimes added.

Many kinds of paper are more or less suitable for printing etchings. Generally speaking the oldest are the best. Old Dutch, French, Chinese, and Japanese papers are much sought after, and all old hand-made papers are better than what is now being produced. The paper chosen



TURNER'S "TÉMÉRAIRE," ETCHED BY PAUL RAJON. FROM A PROOF SHOWING DIFFERENT RESULTS OF WIPING
(By permission of Messrs. Seeley & Co.)

The Art of Printing Etchings

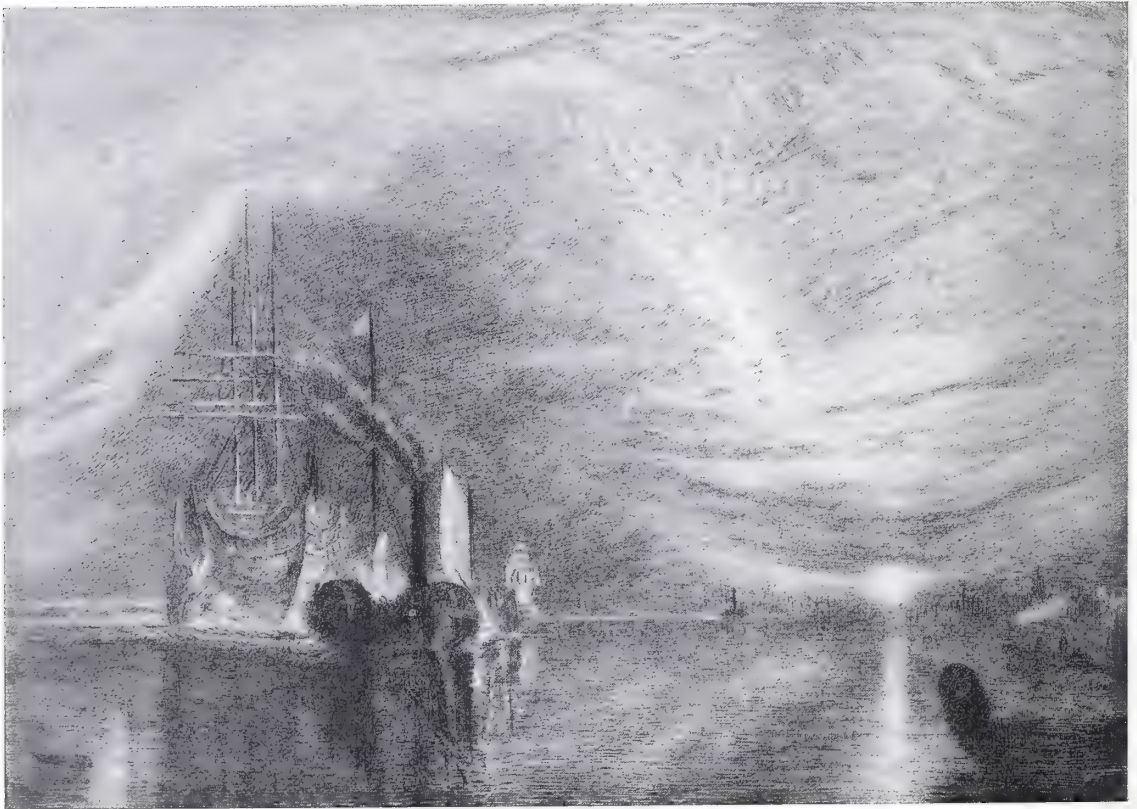
is damped for twenty-four hours, or more, but when used must not be wet on the surface.

Now, having the plate, the press, the ink, and the paper ready, having attended to the innumerable minute details briefly indicated above, the printer has before him the chief difficulty of his complicated task, that of inking the plate. He may wish to take a plain, rough proof, simply to show the state of the plate. The lighter of the two from Mr. Brangwyn's plate is such a proof. The plate is heated and the ink rubbed into the lines with a "dabber" made of soft flannel until the whole plate is black. It is then wiped with coarse muslin, or printer's canvas, which removes all the ink except what is in the lines, and a final polish is given by the hand, charged with whiten- ing. The plate is placed on the bed of the press, and when the paper is removed after passing under the rollers it gives the hard, dry, cold result shown in the illustration. The other impression from the same plate is very different. The plate was not wiped so vigorously, and after the first wiping was again heated and deli-

cately manipulated with different cloths and in different parts. The most delicate part of the work is done with the hand. The ink left on the plate and drawn out of the lines does not in this case affect or obscure them, although there is no doubt that weakness and other defects in a bad etching may sometimes be obscured by very inky printing. The result here is to produce a more finished, artistic, and pleasing impression. In the two illustrations from proofs of the *Téméraire* plate the effects of wiping are easily seen. One is the best and most artistic that Mr. Goulding can produce from M Paul Rajon's plate. The other is more plainly wiped, so as to give a harder and sharper appearance to the lines all over, and on the left-hand side a strip is wiped quite clean, no ink being left outside the lines at all.

The object of this description of the process of printing is to show that the one illustration is not a better *etching* than the other, the difference (as in the other three subjects also) being entirely one of printing. The etching is in each case the same.

Retroussage is the name given to one special kind of wiping. It is not new, and was probably



TURNER'S "TÉMÉRAIRE," ETCHED BY PAUL RAJON. FROM A PROOF CORRECTLY PRINTED
(By permission of Messrs. Seeley & Co.)

Recent Designs in Domestic Architecture



HOUSE AT EALING

P. MORLEY HORDER, ARCHITECT

a limited site in the matter of treatment of forecourt and garden—the frontage here being only 90 ft. It will be seen from the plan and view given on this page, that the garden is brought right up to occupy a portion of the frontage, and the house has been connected to front wall by boundary wall of forecourt, the fall in the ground giving an opportunity of getting privacy on this side of the house by sinking the side garden, which is reached by steps from the carriage drive at one end and the terrace at the other. The

known to Rembrandt, but has of late years been carried to its utmost limits. After the first wiping the plate is placed on the heater, and a fine piece of muslin is passed gently over the surface, or chosen parts of the surface of the plate, with a motion that drags the ink a little out of the lines and leaves it on the edges, giving a richness to the proof which can be obtained in no other way. This process is used by skilful printers with very great effect, and many etchers do their work in reliance on its being used.

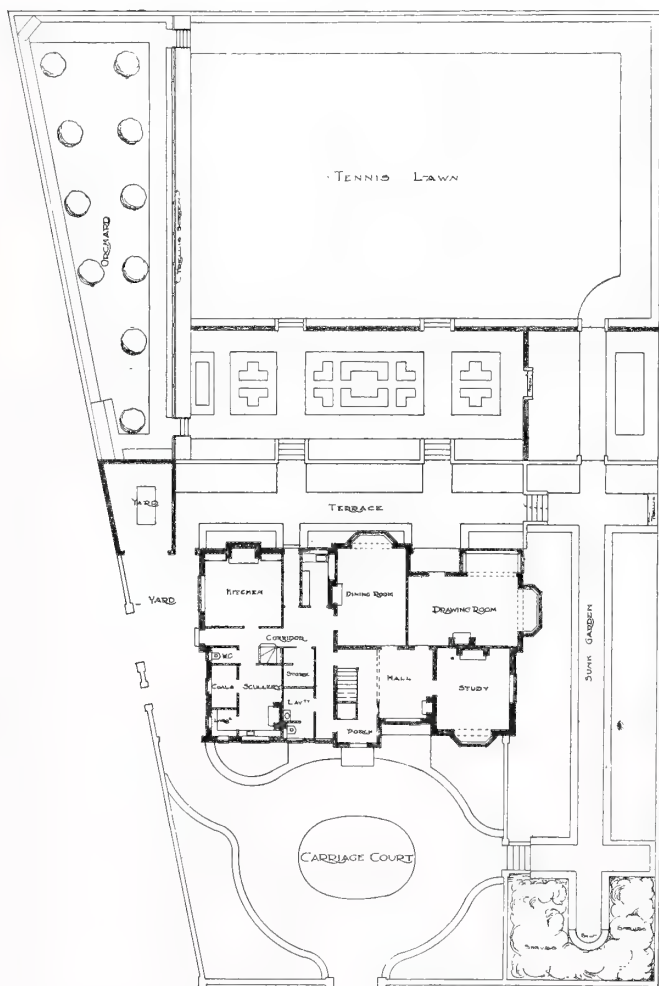
Few etchers, if any, can print as well as the best professional craftsmen, and the chief of these is superior to all his predecessors.

FRANK NEWBOLT.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

WE give this month views and plans of two houses recently erected at Ealing and Warwick respectively, from the designs of Mr. P. Morley Horder.

The house at Ealing is interesting as showing what can be done with



PLAN OF HOUSE AT EALING

P. MORLEY HORDER, ARCHITECT

Recent Designs in Domestic Architecture



HOUSE AT EALING

P. MORLEY HORDER, ARCHITECT

house is built of brick, and rough-cast with red facings to portions, and hanging tiles. The roof is covered with hand-made tiles. The windows have leaded lights and iron casements. One of the features of the plan is that access can be obtained to the front door without passing through the hall. The small motor house close to the kitchen makes a good finish to the end of the terrace wall, and is accessible from the side road. A small orchard abuts on this road, and is screened from the tennis lawn by a trellis fence.

"Greystoke," near Warwick, is situated on the Banbury Road, adjoining the celebrated Warwick Castle domain. There is a fine wood at one side, giving substantial protection from the cold north winds; but otherwise the site is at present comparatively bare, and it will need time to set off the house to full advantage. The twin gate-lodges and archway lead straight to a

square forecourt. (In the plan, as reproduced, a portion of the intervening roadway has been omitted to save space.) The house is L-shaped in plan, and in the arrangement of the rooms convenience has been the principal object aimed at. The octagonal entrance porch opens into a small vestibule and thence into a large sitting-room with seated bay-window and fireplace. To the left of the hall a study and boudoir open on to a small passage leading out to a small loggia overlooking the sunk garden. The drawing-room and boudoir are divided by sliding doors. The dining-room is on the right of the

entrance hall in close proximity to the kitchen and offices, forming the angle part of the L-shaped plan—an arrangement which prevents the intrusion of odours into the living-room and enables the food to be transferred to the dining-room without getting appreciably cooler. The prevailing tone of



"GREYSTOKE," NEAR WARWICK

P. MORLEY HORDER, ARCHITECT

Recent Designs in Domestic Architecture



"GREYSTOKE," NEAR WARWICK : THE LODGES P. MORLEY HORDER, ARCHITECT

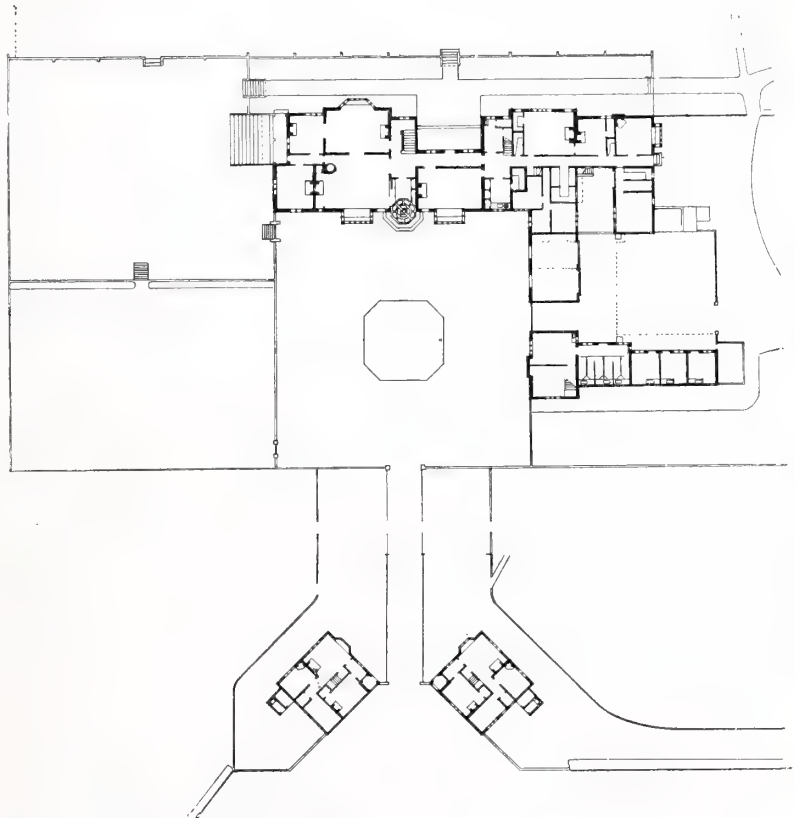
the living-rooms is white, obtained by the use of white panelling and woodwork. All the rooms are light and airy, and some delicate plaster modelling has been employed for the ceilings. The stables (see next page) form a wing to the right of the forecourt, entered through the archway. In a few years' time, when the trees lining the road leading from the lodges to the forecourt (a distance of 252 ft.) have grown to larger proportions, they will frame in the stone-pillared porch in the distance. The buildings are of brick and rough-cast (the use of local stone for general purposes having been prohibited), with stone mullion windows fitted with lead lights and iron casements, and the roof is covered with hand-made tiles. The chimneys are built in small red bricks.

Among the educational institutions of the metropolis the School of Art Wood-carving at South

Kensington deserves special commendation for its persevering efforts to encourage a branch of art which is not so popular as it should be. The school is now aided by the London County Council, who are represented on the Committee of Management, and who, in conjunction with the Committee, award free studentships to students of the industrial class. Both day and evening classes are held, and elementary instruction is also given by correspondence.

We are requested to state that, owing to the unavoidable delay in the completion of the extensive

addition to the Carnegie Institute building at Pittsburgh, Pennsylvania, the opening of the annual international exhibition has been postponed till



PLAN OF "GREYSTOKE," NEAR WARWICK

P. MORLEY HORDER, ARCHITECT



"GREYSTOKE," NEAR WARWICK P. MORLEY HORDER, ARCHITECT

April 11th, 1907. A number of eminent men, representing the artistic, literary, and scientific organisations and institutions of the world, will be present at the dedication of the building, and the international exhibition will be an important feature of the occasion, and an event of commanding distinction in the year's history of art.

OF SOME RECENT
PLASTER WORK BY
MR. G. P. BANKART.
BY AYMER VALLANCE.

As recently as January, 1903, Mr. Ernest Radford contributed to the pages of *THE STUDIO* so excellent an article on the subject of Mr. Bankart's plaster decoration that it might be thought there was left no more to say about it worth the saying. However, a continuance of work on the artist's part implies also an increase of experience, and perhaps a wider outlook too, and therefore may well call for some further notice. Now, for the sake of any readers who happen not to have had the advantage of reading Mr. Radford's paper, it may be useful just to repeat, at the outset, that of the two methods, the Italian, known as *stucco duro*, and the other, the English, which deals with soft plaster pure and simple, the latter is the one practised by Mr. Bankart.

In plastering, as in every other craft, the one essential test and condition of good

work is a sympathetic appreciation of the material, with all its limitations and capabilities. And this knowledge can be gained in two ways only: firstly, by reference to original documents, whereby I mean not so much the perusal of treatises of authorities, living or dead, as I mean diligent observation of every available specimen of old work that the student can manage to encounter; and, secondly,



"GREYSTOKE," NEAR WARWICK: THE STABLES

P. MORLEY HORDER, ARCHITECT

Mr. G. P. Bankart's Plaster Work



PLASTER FRIEZE AT TISSINGTON HALL

MODELLED BY G. P. BANKART
ARNOLD MITCHELL, ARCHITECT

by actual practice and experiments in similar work repeatedly carried out with one's own hand. In order to arrive at the verity and substance of any matter a man must be content to take little or nothing on trust at second hand, but he must, in his own person, probe and plumb untiringly until he reach the bed-rock at the bottom of the well of truth. Whereto having attained, he is once for all equipped with that sureness of aim and that confidence in his own powers corresponding to those of his material, which produces a mastery of technique that nothing can impair nor rob him of, and such that will empower him to go forward steadily step by step, nearer and nearer to the goal of ideal perfection.

Accordingly Mr. Bankart, like every good workman, has devoted much time and energy to studying historic examples of his own craft; and the conclusions he has arrived at are sufficiently valuable to place on record.

One of the chief characteristics which he has



PLASTER DECORATION IN DINING-ROOM AT BARN CLOSE, CARLISLE
DESIGNED AND EXECUTED BY G. P. BANKART

Mr. G. P. Bankart's Plaster Work



PLASTER DECORATION OF BILLIARD ROOM AT
HARBORNE HOUSE, BIRMINGHAM
DESIGNED AND EXECUTED BY G. P. BANKART

observed, and which he endeavours to reproduce, is that tenderness of delineation, modelling, and texture which is the natural property of the soft material of plaster of Paris. This quality is most necessary as a precaution to enable the plasterer to withdraw the product with ease from the mould (itself alike consisting of plaster), to withstand the usual risks attendant on the handling, and, lastly, to insure, as far as may be, continuance of durability. Plaster ornament that comprises projecting points, quite apart from the questionableness of its advantage æsthetically, is apt, in the ordinary course of things, to become chipped and broken, and thus to acquire a defective and shabby appearance, the very opposite of agreeable to the eye. Genuine old plastering is free from this defect of wear, just because its authors

had so fine a perception of fitness and of the legitimate sphere and conditions of their material that they invariably kept its relief very low and gently rounded off, making the pattern, so to speak, undulate up out of the background and melt away into it again, avoiding any approach to harsh definition.

This is what Mr. Bankart means, I take it, when he says that plaster decoration in ordinary rooms, in which one has to live, should be, in its lines and rhythm, restfully suggestive to eye and mind, as distinct from deliberate or obtrusive. To produce such a result all the mouldings and other lines of the pattern should alike be simple and broad of contour, and concentrated into groupings by way of contrast to the modelled work, since their office is to act as intermediary between the latter and the large plain spaces of the ceiling or wall surface. It is highly desirable that these unoccupied spaces should be levelled in the finishing coat by the judgment of the eye and the free use of the trowel and float; for it is as much an abuse of the material to try to make it assume a mechanical polish or smoothness that does not naturally belong to it as it would be to give it, in the converse direction, an affected and exaggerated ruggedness or unevenness of texture.



PLASTER DECORATION IN BUSINESS ROOM AT COUPAR ANGUS,
PERTHSHIRE
DESIGNED AND EXECUTED BY G. P. BANKART

Mr. G. P. Bankart's Plaster Work



PLASTER FRIEZE IN BUSINESS ROOM AT COUPAR ANGUS, PERTHSHIRE
DESIGNED AND EXECUTED BY G. P. BANKART

I am glad to be able to corroborate Mr. Bankart's views, from their perfect accord with two fine and not too hackneyed examples of plaster decoration that have lately come under my notice—to wit, that at the old Elizabethan mansion called Plas Mawr, at Conway, and that at the not less interesting Eastgate House, recently fitted up as the city museum, at Rochester. In the Welsh house parts of the walls as well as the ceilings are handsomely decorated with moulded plaster; while in the Kentish example, which is the richer and more elaborate of the two, and exhibits characteristics of a somewhat later period, the ceilings alone are thus ornamented. In both cases the same workmanlike, and therefore artistic, principles dominate the whole com-

position and treatment of the decoration. In neither case is the surface entirely covered with pattern, but rather it is broken by distribution of line and mass in such wise that the contrast between effusiveness and reticence, elaboration and plainness of surface, is turned to the best account. The plan adopted is that of moulded bands or groins, arranged in a repeat of the simplest geometrical construction—the possible varieties of which are so many that there is no neces-

sity to duplicate the same design in any two rooms—the rigidity of this skeleton outline being relieved at set intervals by patches of floral or abstract detail in the angles, with bosses at the intersections. Further, it is instructive to note, as Plas Mawr exemplifies, that walls require to



CEILING DECORATION AT THORPE UNDERWOOD, YORKS
DESIGNED AND EXECUTED BY G. P. BANKART



PORTION OF DINING-ROOM CEILING AT GRIMSTON COURT, YORK
DESIGNED AND EXECUTED BY G. P. BANKART

Mr. G. P. Bankart's Plaster Work

be treated with a different type of design from ceilings. Many designs suitable for a vertical surface would be out of place on a ceiling and *vice versâ*. An upright pattern, with top and bottom, howsoever effective on a wall, will not do for a horizontal ceiling, which must be able to be viewed from any position in the room without conveying the uncomfortable consciousness of the ornament being upside down.

It is surprising how rich and satisfying a result is obtained by the play of light and shadow on the whitewashed relief, without the help of any colour whatever—not even for differentiating the tinctures in the heraldic portions of the decoration. Indeed, colour-tinting of plaster relief opens out a wide vista of possibilities altogether beyond the range of the present subject.

As to the question of *motifs*, it is one that is best left to be decided on its own merits in each individual instance. Local flowers, birds and insects; folklore and proverbs; the owner's

favourite motto—posy, as it used to be called—his crest or family badge; some device founded on a canting allusion to his name or origin; all and any of these afford appropriate subjects and occasions for the introduction of ornamental lettering; floral and animal forms, or others, again, borrowed from fable-land or heraldry.

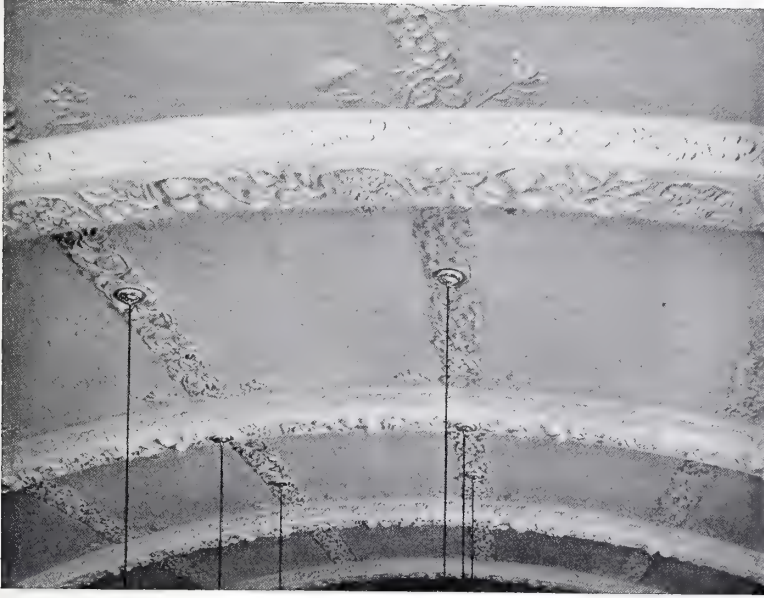
With regard to the accompanying reproductions of Mr. Bankart's plaster work, it so happens that with one exception—an interesting frieze for a dining-room in a house in Yorkshire, in which is depicted a hunt, with riders, hounds and quarry—all the subjects dealt with by the artist are taken from the vegetable world. But notwithstanding this limitation, a great wealth of variety is observable. If among these it be not invidious to particularise, perhaps I may venture to draw attention to the vine borders from a room at Coupar Angus, Perthshire (p. 147), which strike me as especially beautiful and delicate renderings of a well worn but never exhausted theme. If not in



DINING-ROOM, THORPE UNDERWOOD, YORKS

PLASTER DECORATION BY G. P. BANKART

Mr. G. P. Bankart's Plaster Work



PORTION OF CEILING OF BILLIARD-ROOM AT BOWDEN GREEN, PANGBOURNE
DESIGNED AND EXECUTED BY G. P. BANKART

this instance, in others, as I know, Mr. Bankart has worked for and in concert with the eminent Edinburgh architect, Mr. Lorimer, a circumstance which is alone sufficient to give a *cachet* of distinction to his productions.

Mr. Bankart wishes it to be understood that all the decoration here illustrated consists of cast-plaster work, executed, that is, in advance and subsequently fixed in position; and not to be confounded with modelled relief carried out on the spot, a method which, in the nature of things, has a peculiar charm and freedom of its own, and deserves to be more widely used than it has hitherto been. On the other hand, again, the process, generally prevalent, of undercut modelled work in plaster of Paris, cast in gelatine moulds, comes under a totally different head. And however degraded it may have become in ordinary practice, it is nevertheless capable of serving purposes of a very superior artistic standard to those of heretofore. The fact of a process having been never so

grossly misused in the past does not warrant the artist in condemning it, if he knows that it affords legitimate scope for the production of what is at once useful and beautiful. It would be difficult to name any art which can boast an unblemished record and has not, at some time or other, been perverted to ignoble courses.

The above considerations bid me not to conclude without one word of caution with regard to the process of which the present article treats. The material of plaster is so facile and adaptable that it is not without its perils. In addition to keeping the relief

ornament low, it is most desirable also that the rectangular framing bands that carry the ornament should be shallow; otherwise, if allowed to become prominent features, they are liable to be misapplied in a manner strongly to be deprecated, I mean for the purpose of covering, or, not to put too fine a point on it, concealing iron girders. From the point of view of soundness and honesty of construction, such a fraud is quite indefensible, however innocent and unaggressive the appearance



HALL CEILING AT "AVERLEY," KELVINSIDE, GLASGOW
DESIGNED AND EXECUTED BY G. P. BANKART

The Society of Twenty-Five English Painters



CEILING OF VESTIBULE AT GRIMSTON COURT, YORK
DESIGNED AND EXECUTED BY G. P. BANKART

of it may be. Nay, herein, in my opinion, consists really its most insidious danger, that it is so plausible to look at as to deceive even the practised eye. But no good thing can come of the practice of any art, unless it be entirely free from all taint, nay, even all suspicion, of insincerity and untruth. AYMER VALLANCE.

THE SECOND EXHIBITION OF THE SOCIETY OF TWENTY-FIVE ENGLISH PAINTERS.

THE Society of Twenty-Five English Painters came into existence a year ago. The formation of the society was remarkably unostentatious. No loud claims were made upon the artistic public to attend the birth of a new movement, and little advertisement made of future intentions. The first exhibition of the society, however, proved to have a character entirely its own, and such a one as at once insured it the support of a large section of the artistic public. It has since held successful exhibitions in Berlin, Düsseldorf, Cologne and Frank-

fort. In this, the second exhibition in London, the unique character of the society is more than ever in evidence. We are conscious that it represents the drawing together of a few artists whose aims, though widely dissimilar, have this one quality in common: namely, a regard for certain refinement of the laws of picture-making which modern art has for the most part been all too ready to despise. It is perhaps easier for the visitor to the exhibition, than for the members themselves, to see this affinity underneath the diversity of their aims. But certain it is that the atmosphere of the exhibition is one of artistic scholarship, and something more than direct transcription from nature on the one hand, or empty decorative formula on the other, is recognised in their artistic intentions. Aiming at a decorativeness, which includes reality, they remember that the charm of harmonious composition is a virtue which supplements and is not at war with truth of values and harmonious colour. Rightly understood as it is by these artists, these laws of pictorial composition, nowadays more than partly forgotten, serve but to help and enhance the value of well-adjusted tones, showing these truths to



"RED RIDING HOOD"

BY W. LLEWELLYN

The Society of Twenty-Five English Painters



"THE FIRST BOATS IN, CONCARNEAU"

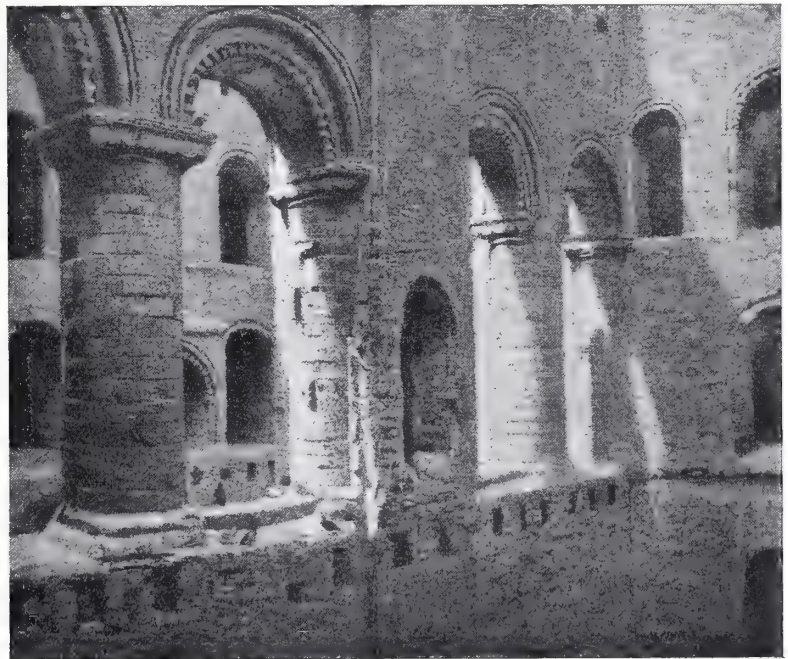
BY TERRICK WILLIAMS

such advantage as a jewel derives from a good setting.

All the members are painters of acknowledged repute, and this exhibition fairly represents the qualities upon which each separate reputation has been made. Exhibiting here to the greatest advantage the strength of the exhibition proves itself in the fact, that individually this year the members seem at their best in their distinctive fields. *The Cottage Mead* represents Mr. Bertram Priestman's art to the full. In it he treats a sunny landscape effect and cattle with that regard for its idyllic possibilities which is part of the character of his work. Some smaller paintings reveal his mastery in entirely naturalistic effects, and his quick apprehension of the beauty that awaits the true artist in the simplest scene. In *A Misty Day—North Wales*, he reveals the inner secret of colour which, mystically woven, make an effect of black and grey. Mr. Sydney

Lee has a very decorative way of treating his subjects, an almost, we think, subconscious sense of the decorativeness which seems to lie in most things, if we could so view them. He has a method of handling his paint which is variable and spontaneous and suggested to him by the texture of the object to be represented. He spares no pains to achieve in his canvases a variety and interest of texture which form a happy accompaniment to his decorative sense of colour. In contrast to this curiosity as to the actual surfaces of near objects is the evanescent but refined art of Mr.

Grosvenor Thomas, about whose methods there is something wistful and delicate, which partly constitutes the charm of his art. His colour is controlled always by his sensitiveness to atmospheric effect. In every landscape there is the essentials of its sentiment, just as there are essen-



"NORMAN ARCHES"

BY SYDNEY LEE

The Society of Twenty-Five English Painters



"KU-LOW: OLD ENTRANCE GATE TO NANKING" BY MONTAGUE SMYTH

tials of its colour and form. And, of course, what in colour and form is essential to one artist in his view of the scene is not so to another. This is true also with regard to the sentiment of the scene, and no true artist is ashamed of sentiment in connection with landscape. If the Society of Twenty-Five does nothing else but encourage a return to the fact that an artist must be as emotional as other men, that he cannot divorce the beauty which his eyes receive from the founts of nature and life, from which all beauty and emotion spring, it will have done a great deal. Repudiation of emotion on the part of artists has been in vogue somewhat of late. That sentiment which Mr. Withers derives from a landscape has received the homage of the older English landscape school—and others too, such as Corot and Diaz. Mr. Withers does not try to be unconscious of the past history of landscape painting, but rather would walk a step with older masters,

that he may learn from them of what beauty art can accept from the beauty which nature has to lavish. The art of Mrs. Dods-Withers is not altogether dissimilar, but she seeks a more purely decorative aspect of nature; she suggests how much certain natural scenes have in common with the fascinating traditions of literature and art. Mention of Mrs. Dods-Withers brings us to another member's work—Miss Halford's. Here we have a sense of the exquisiteness of things and a wayward fancy—a beauty of period and costume, with the background which Watteau discovered for fine dresses on sunny days. It is a delicate roseleaf art, more actual than Mr. Conder's,

more simple in its aims, and less tremendous in imagination, but owing a distinct debt to that master.

Imaginative art finds in Mr. Cecil Rea's canvases excellent representation. A beautiful sense of composition is in his work, coupled with refinement in the scholarship of painting. His art in



"LE CHÂTEAU DE LARROQUE-DES-ARCS"

BY ISABELLE A. DODS-WITHERS



"THE GIRL AT THE DOOR"

BY ALFRED WITHERS



"MORNING"

BY H. HUGHES-STANTON



"THE READER."

BY MELTON FISHER



"LOVE ME WITH THY LOITERING FOOT HEARING ONE BEHIND IT"
BY CONSTANCE HALFORD

The Society of Twenty-Five English Painters



"SPRING IN AYRSHIRE"

BY GEORGE HOUSTON

this exhibition resolves itself into a sensitive analysis of the effect of sunlight in paintings of the nude (the one reproduced was not quite finished when it was photographed). There are in his paintings many very beautiful passages explaining the delicate interchange of colour in reflected lights and in the difficult shadows of the flesh. In the classical subjects he chooses, his nymphs have really an association with the legendary beauty which our memory prepares us for.

In the art of Mr. Melton Fisher we have something



"THE WATER NYMPHS"

BY CECIL REA

Studio-Talk

more responsive to everyday life, a vivacious and happy art, a technique always brilliant and often sensitive. A master of pastel, Mr. Fisher handles his paint with something of the same light suggestiveness that that art requires.

Mr. Llewellyn exhibits a well-painted head of a child entitled *Red Riding Hood*, and some landscapes. We would especially wish to refer to two of these, *The Millstream* and *Moonlight: Montreuil*; the latter, a singular achievement of gentle colour.

We find our space narrowing and the work of Mr. Hornel, Mr. Oliver Hall, and Mr. Hughes-Stanton not written about. These are three of the quite strongest contributors to the exhibition. Neither have we made mention of the fine restraint of Mr. J. R. K. Duff's work, and his quiet reverence for the scenes of the countryside, nor of the work of Mr. G. Houston, Mr. Livens, and Mr. Montague Smyth, artists whose work adds greatly to the exhibition.

The recent election of Mr. R. Anning Bell and Mr. Walter Russell to the society is proof that the Twenty-Five artists are determined to number within their ranks two painters whose art is of undisputed distinction, and who, though their achievements are quite dissimilar, have proceeded upon the lines of picture painting which we have indicated as characteristic in the main of the work exhibited by the society.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—Of considerable interest as an artistic event is the exhibition to be held by Thirty Portrait Painters at the Royal Institute Galleries next January and February. Amongst them are to be no famous names, but most of the younger painters of promising talent will be included. At present there is only one exhibition a year devoted to portraiture. That there is room for another supplementary one there can be no doubt. The space required for the hanging of work by artists of repute leaves little room

in any exhibition to less-known painters, many of whom are only awaiting a fair chance to enable them to establish their own reputations.

We reproduce some portraits by Mr. Nico Jungmann, whose art has long been familiar to the public, and especially to readers of *THE STUDIO*, but whose work as given here is quite a new departure on the artist's part. Few painters have a more resourceful technique than Mr. Jungmann, and few have been more adventurously original. The drawings we reproduce show that in this respect his art stands where it was; it is evident that he is still anxious to avoid the beaten track in his methods in any medium. This aloofness from ordinary aims is the very nature of his art; it pre-



PORTRAIT OF STEFI GEYER

BY NICO JUNGMMANN

(By permission of J. A. Scrimgeour, Esq.)



PORTRAIT OF MRS. J. MALTWOOD. BY NICO JUNGMAHN.



PORTRAIT OF MRS. A. ROPES

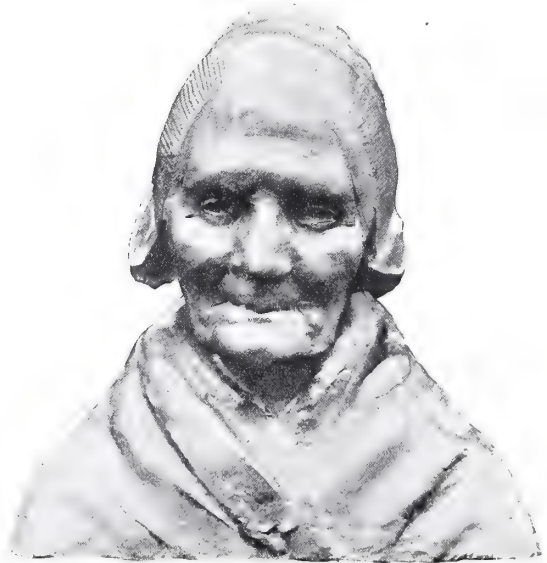
BY NICO JUNGMAN

supposes an original outlook upon life which finds reflection in his work. The reflection is sometimes of a highly beautiful order in point of view of colour and suggestiveness of design. Devoted to the purposes of portraiture, the salient features by which we know his work remain, and there is much insight into the character of his sitters. The decorative value of everything Mr. Jungmann does forms a valuable setting for anything so interesting, and often so much a matter of sentiment, as a portrait.

A small but interesting exhibition was held by the Black Frame Sketch Club in October. Amongst the best things exhibited were some landscape sketches by Mr. F. G. Heath, painted with a frankly *square-brush* touch, with all its necessary limitations. In these pictures there was contained a very clever rendering of sunlight and outdoor effect: such a painting as *The Mill* was a thing of considerable achievement. A painting on some-

what similar lines, as regards methods with the brush, *The Windmill*, by Mr. Paul Paul, was as good a piece of landscape work as anything in the exhibition. Mr. Borough Johnson exhibited a panel, decorative in intention and full of colour, also some of his brilliant studies in pencil. *The Black Kimono*, by Mr. P. W. Gibbs, and other figure paintings by that artist were very successful. A painting of scholarship and charm was Mr. B. Haughton's *A Dutch Pastoral*. Messrs. J. Hodgson Lobley, J. Wallace, S. E. Scott, and J. Bowyer may be mentioned among others who made notable contributions to the strength of the exhibition.

The water colours by Dutch artists which we reproduce on the next three pages, were selected as examples of the art as practised in Holland to-day, at a recent exhibition held under the auspices of the Fine Art Society. The landscape work of Mr. Charles Gruppe will recur to the mind of our readers. Mr. Gruppe is an American who has found the inspiration of his art in flat country. The illustrations which we print



BRONZE BUST: AN OLD DUTCH PEASANT WOMAN

BY CHARLES VAN WYK



"BIRCHES"

BY BERNARD SCHREGEL

give adequate indication of the lines along which individually the painters represented have developed. Trouble has been taken to select the work of those artists whose work endowed the exhibition with its distinctive character. A group of bronzes by Mr. Charles van Wyk also formed part of the exhibition, and of these we reproduce three examples.

An exhibition of oil paintings and sketches, by Messrs. J. Coutts Michie, J. L. Pickering, W. Llewellyn, Tom Robertson, and A. L. Baldry was held at the Ryder Gallery in October. Mr. Coutts Michie's landscapes, with their economy and simplicity of handling, were restful and distinguished. The water-colours of Mr. Pickering were entirely successful in their intentions. Although Mr. Llewellyn's time is so successfully absorbed in portraiture, as a landscape painter he is always very interesting. Mr. Robertson's vitality and resource in painting were very effectively in evidence; while the paintings by Mr. Baldry showed the critic as

artist in a different phase to his recent exhibition. His note in purple and green was a charming revelation of colour.

At the Bailie Gallery last month Mr. H. Raymond Thompson exhibited some paintings, many of them decorative in aim, characterised by able composition and a developing sense of colour. The water-colours of West Sussex at the same gallery by Mr. H. L. Dell were fresh and interesting. A room devoted to Mr. W. Westley Manning's paintings showed that painter at his best:

some paintings made at Walberswick being especially noticeable for their skill.

It is always agreeable to be able to criticise favourably the work of students, and in the exhibition of the London School of Art, recently held at the Stratford Studios, Kensington, there was much work of considerable promise which could be legitimately praised. The school has only been opened twelve months, but it has already



"CLEARING UP THE WOOD"

BY C. P. GRUPPE



"DUNKIRK HARBOUR"

BY ADOLF LE COMTE



"THE OLD FARM"

BY BERNARD SCHREGEL



"MOTHER AND CHILD"

BY H. J. HAVERMAN



"A VOLENDAM WOMAN AND CHILD"

BY WILLY SLUITER



BRONZE STATUETTE: MOTHER AND BABY
BY CHARLES VAN WYK

expression to his artistic thought, unfettered by any of the formulæ associated with the usual methods of teaching. He is allowed to approach his work from his own standpoint, with the result that in the composition studies displayed at the exhibition were a number of works which, though similar in *motif*, possessed each its personal note. Three of these by the Misses Janet Procter, Mabel Layng and Helen Wilson, are illustrated here, the subject of each being *Shepherds in Arcadia*. Amongst the etchings, those by Mr. C. A. Hunt, Mr. R. Knott, and Miss Helen Wilson showed considerable freedom and strength, Mr. Hunt's *Doorway, Venice* (page 166), being admirable, both in quality and execution.

made for itself a position amongst the leading institutions of its kind in London. This is not surprising, seeing that its teaching staff includes two such distinguished and individual artists as Mr. John M. Swan, R.A., and Mr. Frank Brangwyn, A.R.A., who are assisted by Mr. A. S. Covey. The policy of the school is a sound one. The student is encouraged to develop his individual talent, to give



OIL SKETCH

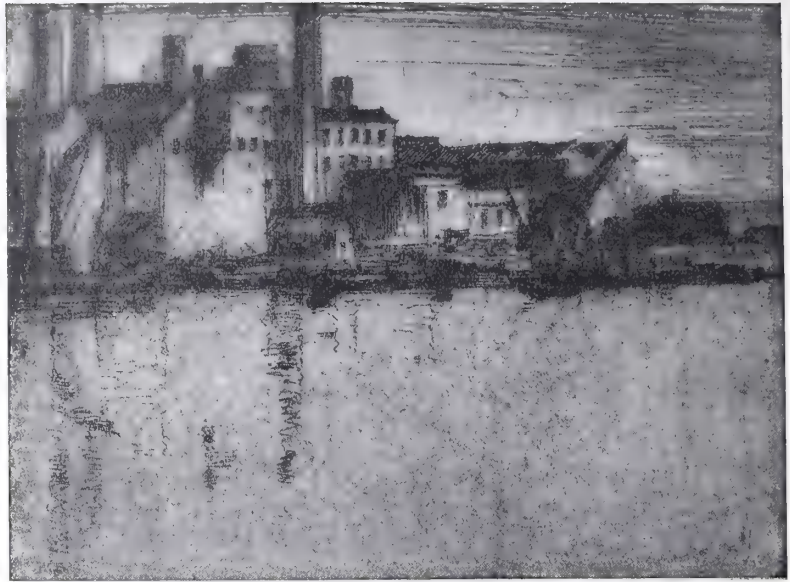
BY JANET PROCTER



BRONZE STATUETTE: WOMAN WITH FAGGOT
BY CHARLES VAN WYK

The Holman Hunt exhibition at the Leicester Gallery has been a source of interest to a wide public. Art has seen many changes in England since the advent of pre-Raphaelitism, but the work of this artist has remained unchanged. At one period his work has advanced to greater strength, at times it has declined, but always the same point of view is resolutely maintained, despite every fashion of artistic opinion. The opportunity which Messrs. Brown & Phillips have afforded the artistic world of studying as a whole the work of this long and fruitful life, is one for which everyone is grateful. The faults which accompany Mr. Holman Hunt's great genius have often been pointed out; a regard for detail at the expense of harmony and the absence of any sense of atmosphere,

merging the beauty of one thing with another], these are faults which are emphasised in many of his works by the unpleasant form of surface finish which he desires. To us *The Two Gentlemen of Verona* and *The Hireling Shepherd* stand altogether above the rest of his work in their more beautiful qualities of paint and in the freshness of handling, which in these pictures give the desired naturalness to the careful rendering of the phenomena of nature. It is odd that a painter so concerned with realistic fidelity to nature should lose in his process of painting the charm of naturalness. No wind has ever played with those flowers in the picture of *May Morning on Magdalen Tower*. The sympathetic painting, the harmony of colour, the graciously expressed religious motive of the first picture of *The Triumph of the Innocents*, disappear in the conventions of the larger and final picture of the subject. They are conventions, it is true, which are the painter's own, but nevertheless they often seem detrimental to the expression of



"HAMMERSMITH" (ETCHING)

BY RALPH KNOTT

the most beautiful and austere qualities of his lofty imagination.

The Dudley Gallery Art Society's exhibition is always varied in character on account of its catholicity of aim. The high level of work reached in the Society's shows by such artists as Messrs. C. Haité, L. Burleigh Bruhl, W. S. Stacey, L. Z. Pocock, Mrs. Bristowe, and some others is, however, not quite successfully supported throughout the exhibition.



OIL SKETCH

BY MABEL LAYNG

Some admirable pastel studies of Egypt, by Mr. Frank Dean, were recently exhibited at the Fine Art Society's Galleries. Unlike most exhibitions of Eastern scenes, the work displayed a quiet and dignified restraint, which was as agreeable as it was convincing. Mr. Dean is a versatile artist, and is particularly happy in rendering typical English scenery. But he has painted much in both Upper and Lower Egypt, and with considerable success. Amongst the many delightful studies we speci-

ally noticed *Early Morning in the Fayûm*, in which the colour scheme is effective and harmonious, and *The Bazaar, Upper Egypt*, full of sunshine and atmosphere.

At Messrs. Dickinson's Galleries Mr. Allen Shuffrey recently held an exhibition of water-colours. The subjects treated by the artist consisted mainly of Oxford Cathedral and colleges and English landscapes. Among these several, such as *Bell Tower, New College*; *Clanfield*; *Armcliffe, Yorks*; and *Stanton Harcourt* and *Pope's Tower*, more particularly attracted our notice.

DUBLIN.—At the recent exhibition organised by the Art Committee of the Gaelic League, much that was most representative of contemporary effort was brought together—especially in the section devoted to the decorative arts. Quite excellent wood-carving, metalwork and furniture were shown; and there was a delightful group of



ETCHING

BY HELEN WILSON



ETCHING

BY RALPH KNOTT

the Dun Emer industries—embroideries by Miss Lily Yeats, hand-printing by Miss E. C. Yeats, enamels by Miss MacCarthy, bookbinding by Miss Fitzpatrick, and hand-woven rugs, carpets, and tapestries by Miss Evelyn Gleeson. Amongst the most interesting exhibits in this section were the church windows from Miss Purser's stained-glass works—an industry which represents perhaps the most important achievement of recent years in Irish decorative art. Mr. Child and his staff of young artists, following in the footsteps of Mr. Whall and Mr. Selwyn Image, aim at carrying on the traditions of the best period of stained-glass manufacture. The beautiful windows from the "Tower of Glass," which may now be seen at Emly, Loughrea, and many other Irish churches, are a sufficient justification of their work.

At the annual Art Industries Exhibition in connection with the Horse Show, for which a fine new hall has been specially built by the Royal Dublin Society, there was an even larger display of Irish Arts and Crafts: the exhibit of lace being especially remarkable for its variety and beauty. A



OIL SKETCH (See London Studio-Talk) HELEN WILSON

very great improvement has taken place in the designs for Irish lace since Mr. Alan Cole began his tours of inspection in the lace-making districts. Specially trained teachers are now at work in all the lace schools, and the natural aptitude of the lace workers has been heightened and developed. From the remotest corners of the congested districts come the most perfect examples of modern lace-making, wrought by the deft fingers of peasant girls, whose inherited tradition has been supplemented by intelligent instruction. The examples shown by the Beneda Abbey nuns, County Sligo, were amongst the finest pieces produced in Ireland during recent years.

The work of the younger Irish painters who have been coming to the front during the past few years was much in evidence both at the Gaelic League Art Exhibition and at the loan exhibition of Irish pictures

held at Limerick. The painters represented included Mr. Dermod O'Brien, Mr. Fagan, Mr. O'Sullivan, Mr. Morrow, Mr. George Russell, and Mr. Brougham Leech. Mr. Leech is a young Irish painter of whom we expect much in the future. Already he has given us several beautiful things—his *Violin Lesson* and a sea-shore in delicate tones of grey remain in one's mind as very personal and sincere expressions of the *chose vue*. Mr. Leech has just returned from Brittany, where he has been working for the past couple of years, and will in future make his home in his native city of Dublin. The Limerick exhibition was also noteworthy for the fine collection of the late Walter Osborne's works that were on view there. One of the best of these was his spirited portrait of Sir Walter Armstrong—full of character, brilliantly painted—a wholly admirable piece of work.

Mr. Jack Yeats, who has just held an exhibition of his work in Dublin, remains faithful to the west of Ireland peasant types, which he has studied so closely and so sympathetically. He is an illustrator rather than a creator, but an illustrator of rare imaginative gift. His touch is stronger and surer, and his work, as seen at this exhibition, showed a distinct advance on his earlier work.

E. D.



"A DOORWAY IN VENICE" (ETCHING)

(See London Studio-Talk)

BY CHARLES A. HUNT



"A KINGFISHER": PANEL IN ENAMEL ON COPPER BY ALFRED PRIEST

LIVERPOOL.—Decorative art has only a minor share of the space at the Autumn Exhibition of the Walker Art Gallery, yet it certainly makes a pleasant break in the monotony of the general display of pictures, and a few of the objects may therefore be here particularised. *The House at Bethany*, by Miss May L. Greville Cooksey (page 170), presumably an ecclesiastical decoration, is an excellent example of that artist's design and rich colouring. Mr. Byam Shaw's decorative composition, *Hope*, is a finely-executed work modelled in gesso and enriched with painting, leaf-gold, mother-o'-pearl, cut stones, coral, and pearls. *Dawn* is a small low relief plaster panel (page 170), modelled with delicacy and refinement by Miss O. B. E. Rawlins.

Alfred Priest exhibits a dainty little panel, enamel on copper, entitled *A Kingfisher*. The plumage, in red, green and black, and the green foliage are all skillfully treated—broken colours on a flat pale-

blue ground. A *repoussé* copper presentation salver, by H. Bloomfield Bare, was designed for the purpose of commemorating the year of office of ex-Lord Mayor John Lea, Esq., J.P., the motto and crest of the city coat-of-arms being worked into the design. By the same craftsman is a *repoussé* copper coffee tray, introducing the quotation, "While times endure of tranquillity, Usen we freely our felicity." Miss Alicia Kay sends a brass casket for holding cigars, of which the *repoussé* lid is inset with mother-o'-pearl, and Harry Handley a bronzed-copper wrought and riveted casket, with



"HOPE": PAINTED PANEL IN GESSO WITH MOTHER-O'-PEARL INLAY BY BYAM SHAW
(By permission of Messrs. Dowdeswells)



SILVER BOWL WITH ENAMEL DECORATION

BY MRS. ERNESTINE MILLS

monogram "I.H.S." worked in the centre, and an inscription around the face of the steps at the base. A pretty little silver and enamel cigarette box comes from Miss Kate W. Thomson.

An example of good craftsmanship is Herbert Maryon's silver chalice and paten with *repoussé* vine design — Mrs. Ernestine Mills' silver bowl with enamel decoration is here reproduced. We also reproduce (page 170) a silver bowl with cover, by J. A. Hodel: the stem has a group of hulls and sails, the handles are intertwining dolphins,

and the cover a conventional boat and bulging sail. Miss E. M. Rope and Miss E. Woodward



REPOUSSÉ COPPER PRESENTATION SALVER

BY H. BLOOMFIELD BARE

Limoges enamel enrichments, the clasp and hinges having pierced designs.

A simple, graceful form is Mrs. Ernestine Mills' copper *pot-pourri* bowl, decorated by enamelled insets of conventional floral design. A good texture is obtained on the hammered surfaces of her bronzed-copper casket, which sets off the Florentine mosaic inserted in the top of the casket. A copper silver-plated cross by Miss Sara Guthrie is enriched by a rose design up the stem, with the



COPPER POT-POURRI BOWL WITH ENAMEL DECORATION
BY MRS. ERNESTINE MILLS



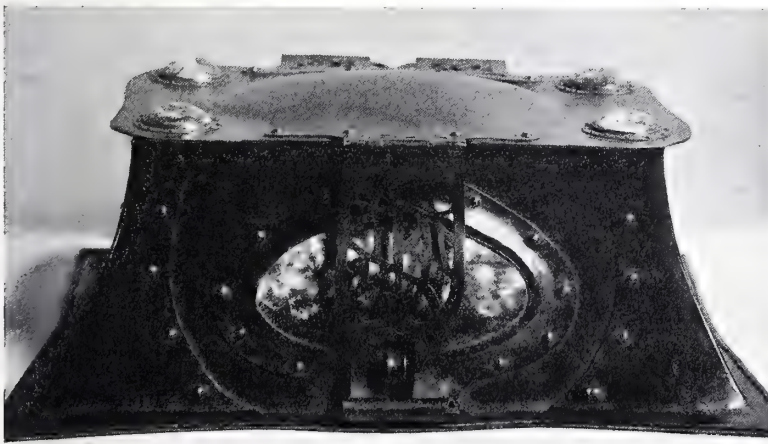
CABINET IN SILVER AND BRONZE

BY MISSES E. M. ROFE
AND E. WOODWARD

exhibit a casket of silver with bronze panels to sides and bronze figures surmounting the lid; the bronzes and antique colour of the silver are well in harmony.

A show of excellent jewellery is contributed, mostly by ladies, who give evidence of tasteful and original design and skilful execution, especially in enamels. The examples are too numerous to describe in detail; we can merely mention the more notable executants—Miss Maude Schwabe, Miss Lilian Black, Miss Beatrice Krell, Miss Meta Napier Brown, Miss Sara Guthrie, Miss E. M. Hendy, Miss Lily Day, Mrs. Agnes Thompson Hill, Miss S. Firth, Joseph A. Hodel, Mr. and Mrs. G. E. H. Rawlins and Miss Lilian Englebach.

H. B. B.



BRONZED COPPER CASKET

BY HARRY HANDLEY

ABERDEEN.—A wide circle of artists and art-lovers will hear with regret of the death of M. Rodolphe Christen, which took place at his residence, St. Imier, Bridge of Gairn, Ballater, Aberdeenshire, on September 7th. M. Christen, who was forty-seven years of age, began his artistic career as an engraver when only fourteen. Twenty years ago he came to this country, and became well-known as a teacher and lecturer on Art in various large towns.

BRIGHTON.—The Sixth Annual Exhibition of the Sussex Branch of the Royal Amateur Art Society, which opens here



LID OF SILVER BOWL

BY MRS. ERNESTINE MILLS

shortly, will consist mainly of professional work, at all events in the Handicraft and Applied Art Section, which will be the strongest feature of the show. Book-bindings are being sent by Mr. Douglas Cockerell, Miss P. Cockerell, Messrs. Sangorski & Sutcliffe, Mr. A. de Sauty. In jewellery there will be exhibits by Miss F. Newton, Sir S. Gatty, Mr. and Mrs. Hadaway, and Mr. Cyril Davenport. Mr. Graily Hewitt,



SILVER BOWL (Liverpool Studio-Talk) BY JOSEPH A. HODEL

Mr. P. H. Mortimer and others, are sending illuminations; and there will be interesting exhibits of lace, embroidery and other branches. The Black and White section will comprise a representative collection of English and American book-plates and book-illustrations by leading artists.



"THE HOUSE AT BETHANY" BY MAY L. G. COOKSEY
(Liverpool Studio-Talk)

KESWICK.—The Church Congress banner, reproduced opposite, was designed by Mrs. H. D. Rawnsley, and worked by various ladies of the diocese and Miss Mitchell, of Chester. It represents St. Kentigern, in the prime of life, standing beneath an arch, above which are displayed the arms of Barrow - in - Furness, and on his left the arms of the see. The bishop is clad in robes of the sixth century, and bears on his head a mitre of the same date with jewelled fillet. He wears the rough fisherman's cape or hood he is said to have worn, and on his left shoulder

perches the bird that tradition associates with him—the robin. In his right hand he carries the rude little pastoral staff which he is said to have cut from the forest, and in his left

hand the Psalter which was his constant companion. At his feet is a shield on which are displayed the emblems of the miracles or acts of

power traditionally associated with the saint; and as a background to the figure are seen sprays of the wild rose, which has always been looked upon as an heraldic emblem of the see and city of Carlisle. Under the pavement on which the figure stands are the words, in gold, "S. Kentigern, A.D. 553." The



PLASTER PANEL
MODELLED BY MISS
O. B. E. RAWLINS
(Liverpool)



CHURCH CONGRESS BANNER
DESIGNED BY MRS. H. D. RAWNSLEY
EXECUTED BY MISS MITCHELL AND OTHER LADIES

whole is surrounded by a border of black and white, with an interlacing pattern in gold upon it of Celtic character. The back is of cream-white damask, bearing the words "Church Congress." The figure of St. Kentigern was drawn by Miss Catherine Spooner, granddaughter of the late Bishop Goodwin. The banner was mounted by the Misses Pickering, of Carlisle, and is now, we understand, deposited in St. George's, the parish church of Barrow-in-Furness, under the care of the archdeacon.

H. D. R.

BERLIN.—The monument called *The Last Refuge*, here illustrated, is the work of Joseph Breitkopf-Cosel, one of the rising generation of Berlin sculptors, and was exhibited at the recent Berliner Kunstausstellung. Breitkopf started as apprentice to a stonecarver at Gleiwitz, in

Silesia, his native province, and by dint of perseverance and winning prizes was enabled to migrate to Berlin for a prolonged course of study, following it up by working on various monuments in the studios of Berlin sculptors. After an interval as instructor in sculpture at the Kunstgewerbeschule at Charlottenburg, he started a studio of his own, where he has executed a variety of work of an architectural character for public buildings in Berlin and elsewhere. Among his achievements of a creative character are a large bust of the present Emperor, a statuette of Richard Wagner, a bronze bust of a girl, medallion portraits of Wagner and Pope Leo XIII., and numerous pieces of statuary for churches. C. P.

At the Berlin Art Exhibition this year foreign artists were invited to exhibit, whereas last year they were not, owing to a feeling that prevailed among certain sections of German artists that native art might suffer by the admission of



"THE LAST REFUGE"

BY J. BREITKOPF-COSEL

foreigners. The managers are to be congratulated on the broader view they have taken this time. In default of space to notice the exhibition in detail we must confine ourselves to two or three of the more prominent works shown.

Hoffmann-Fallersleben's *Corner of a Mountain Churchyard* shows this artist's appreciation of sentiment and tender feeling for the beauty of nature. His work, however simple the motive, is always marked by much poetic feeling. One of the finest exhibits in the whole show was, without doubt, Otto Marcus's *Miss Allen* (page 174), a remarkable artistic achievement. In a light-coloured dress the figure moves before a curtain of pale blue velvet, a yellow light being thrown from below in a masterly way. This young artist has mastered the intricacies of his art with a determination which promises well for the future.

In portraiture Count Harrach sent a fine delineation of *Countess Hochberg*, characterised by consummate drawing. The Viennese painter Joanowitch's admirable portrait of a young lady in a walking costume was one of the best works of the kind in the exhibition, showing thorough understanding of what is required in a portrait. The sculpture on the



"CORNER OF A MOUNTAIN CHURCHYARD" BY F. HOFFMANN-FALLERSLEBEN

whole was not particularly interesting, but there were at least a few gems. Tuaillon sent a large model of the Emperor Frederick Memorial in Bremen, which is one of the few new monuments that can lay claim to great artistic beauty.



"THE FINKENWAERDER FISHING BOATS"

BY ULRICH HÜBNER

The Berlin Secession Exhibition this year showed improvement upon previous years. The latest triumph of the leader of the German impressionists showed Liebermann's marvellous aptitude for dealing with masses of people. This finely conceived and executed work, which we reproduce, is a grand artistic effort, proceeding from a fertile and artistic mind. Liebermann also shows several portraits in which he displays his gift for seizing the individual characteristics of his sitters. It is interesting to note that many of the rising

generation of Berlin painters have given up imitating the great French impressionists and have struck out on lines of their own. It is too soon to speak of success in their new departure, which at present has not got beyond the experimental stage, but their work is full of promise, and may hereafter lead to achievements of the first order.

In his work called *Finkenwaerder Fishing Boats*, here illustrated, Ulrich Hübner shows considerable advancement on his former efforts, the play of the light on the rippling water being admirably depicted. This work makes a worthy companion to the same artist's *Spring in Florence*, which is remarkable for the few colours employed. If Max Slevogt has not been particularly successful on this occasion with his *plein air* portrait of a lady, his representation of *General S*—— is doubtless the finest work he has ever produced, and one showing unusual power and vigour and a masterly handling of the difficult technical problem presented by the white uniform with bright red facings.

A. H.

HAMBURG.—A plastic achievement or strength and originality has been recently unveiled on the Elbhöhe, overlooking the harbour of Hamburg—the colossal statue of Bismarck by Hugo Lederer. The monument is carved in grey granite, and its gigantic proportions frown down from their height like a thundercloud. Beyond question this is a work of uncommon genius and noble conception. As could be seen years ago from the young sculptor's plaster model, his was a work of originality, selected for execution by the prize jury from a host of more or less conventional models. Next to the old Emperor William, no man has perhaps had to suffer more from the commonplace in the way of statues and memorial towers erected by his countrymen than the first Chancellor of the German Empire. We have no end of Bismarcks, but they are mostly studies of high boots, helmets, and buttons. Lederer has given his work a general, typical character; it is the idea of Bismarck he strives to impersonate—the man and his work, his care, his sorrow, his devotion to his country.

W. S.



"POPE LEO XIII. BLESSING THE FOREIGN PILGRIMS"

BY MAX LIEBERMANN



"MISS ALLEN, THE CLASSICAL DANCER"

(By courtesy of the "Illustrirte Zeitung," Leipzig)

BY OTTO MARCUS

PARIS.—M. Jeanès is a highly-gifted painter who has just been in evidence at two successive exhibitions, one at the Mayorelle Galleries (formerly known as the Bing Galleries), the other at the Salon d'Automne, where he figures with a large selection of powerful water-colours. Jeanès is an artist full of vigour and a complete master of methods; and if we have not hitherto found occasion to notice his work, it is because he prefers to live far away from the exhibitions and salons of Paris.

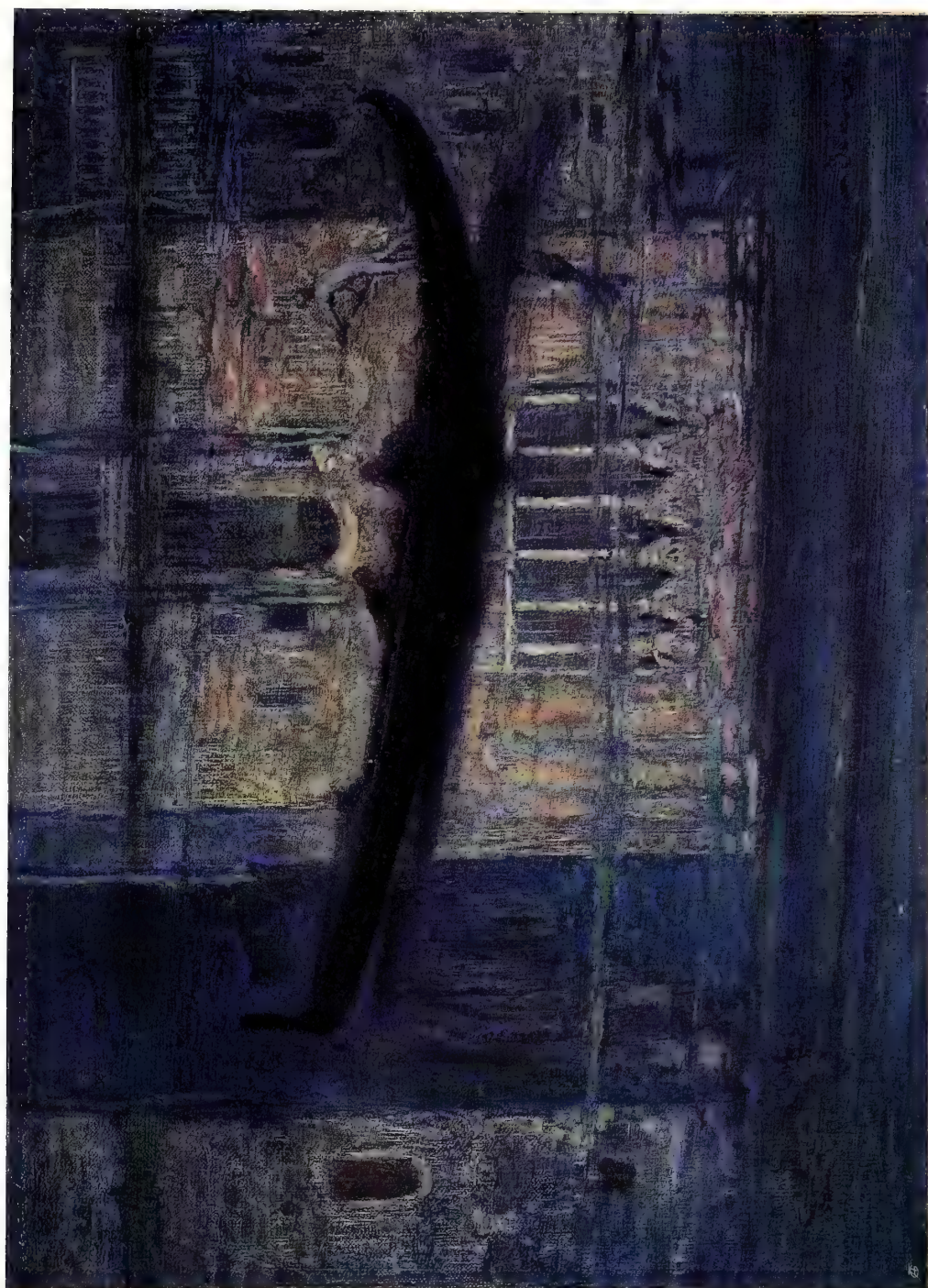
Jeanès is a native of Lorraine. Born at Nancy and enjoying the friendship of all the notable men who contribute to the artistic renown of this city, such as Prouvé, Majorelle, Hestaux, this scion of the great Claude is, like all Lorrainers, a passionate lover of nature and an ardent colourist. He has travelled much, and spent years in the wildest parts of the Carpathians. The spirited water-colours he has brought thence have a certain romantic accent which is not an unpleasant accompaniment to the bold touch and strength of colour which so admir-

ably distinguish them. His mountains, by their structure, remind us sometimes of Victor Hugo's imaginative sketches—their architecture is colossal, and unlike anything with which we are familiar; as to the colour-scheme, it is that of a man who is conversant with all the niceties of the impressionistic palette.

Jeanès has recently spent a couple of years in Venice, whence he has brought the delightful *morceau* we reproduce as a coloured supplement. In the blueness of the Venetian night, with the gondola gliding along the Grand Canal in the midst of reflections, we have a truly novel effect, a fresh "note" in this city of many waters which the Lorraine artist has happened upon even after such men as Turner, Bonington and Ziem. H. F.

VIENNA.—By way of supplementing the illustrations to an article on "Modern Viennese Toys," which appeared in our August number, we give here some which represent the achievements in this sphere of Prof. Kolo Moser, the well-known designer, who, with Prof. Hoffmann, is responsible for the artistic direction of the establishment known as the Wiener Werkstätte. Judging by the numerous letters which the aforesaid article elicited, widespread interest is taken by the cultured public in this application of art to the playthings of childhood. It is indeed not a little characteristic of the modern art movement in Vienna that eminent artists who have gained an international reputation should esteem such things as toys worthy of their talent.

The Marionette theatre, scenes from which are here reproduced, is indeed a worthy work of a worthy master. No detail has been forgotten, for this miniature stage is furnished with all necessary appliances, and besides being a source of delight,



"REFLETS SUR LE GRAND CANAL, VENISE." FROM THE OIL-PAINTING BY JEANÈS.



MARIONETTE THEATRE, DESIGNED BY KOLO MOSER AND EXECUTED AT THE WIENER WERKSTÄTTE, VIENNA
(By courtesy of "Kind und Kunst," Darmstadt)



SCENE FROM MARIONETTE THEATRE, DESIGNED BY KOLO MOSER AND EXECUTED
AT THE WIENER WERKSTÄTTE
(By courtesy of "Kind und Kunst")

at once distinguishes them from the usual toy-shop variety.

It remains to be said that Prof. Moser's designs and instructions for these toys were carried out at the Wiener Werkstätte by Herr Powolny and two ladies, Fräulein J. Sicka and T. Trethahn, who were at one time students of the Vienna Imperial Arts and Crafts School, and are both of them promising young designers. The various figures, that is to say, the *dramatis personæ*, were modelled by Herr Powolny; the dresses were made by the ladies, who also painted the scenery.

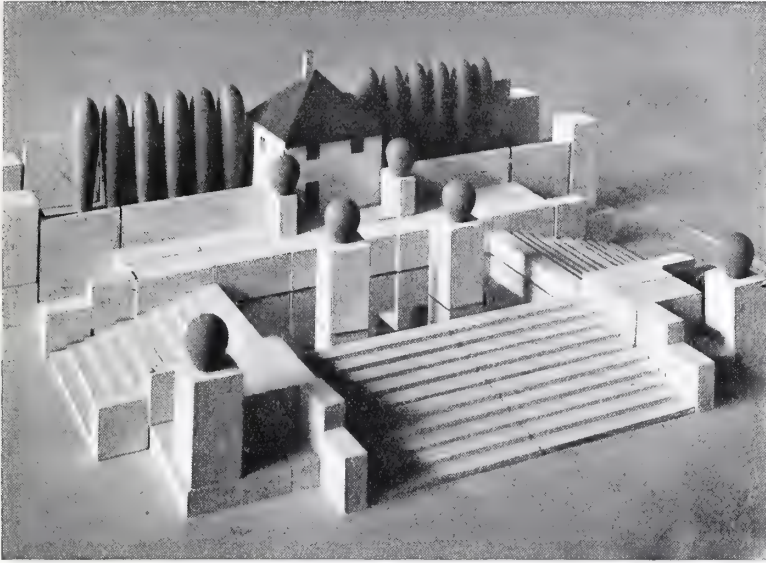
A. S. L.

is also instructive, for here the great lesson may be learnt of beauty and construction and their relation to one another. In the miniature town, again, we have a harmonious whole in which no detail has been overlooked: everywhere there is the same attention to proportion, beauty of form and expression which we should like to find in a city of modern growth. Each house has its own characteristic, and though the forms are familiar to all, yet in their new dress there is a character which

NEW YORK.—Good draughtsmanship in landscape work is rarely met with, and criticism has been rather lenient with painters in that respect. The majority of our landscapists never take the trouble, even at the beginning of their career, to make serious black-and-white studies from nature. Nobody, except a Chase pupil, would dare to become a figure painter without first undergoing the traditional academic training of drawing from cast and from life, yet the



"THE CITY," DESIGNED BY KOLO MOSER AND EXECUTED AT THE WIENER WERKSTÄTTE
(By courtesy of "Kind und Kunst")



TOY BUILDING FOR "THE CITY," DESIGNED BY KOLO MOSER AND EXECUTED AT
THE WIENER WERKSTÄTTE
(By courtesy of "Kind und Kunst")

landscape painter, in nine out of ten cases, trusts to his skill alone.

These thoughts drifted through my mind during a recent visit to W. D. Paddock's studio. He is the very antipodes of the regulation landscape painter. He goes to the other extreme: in his picture almost the entire effect depends on drawing. Paddock has a remarkable gift for linear expression; he has the true feeling for accentuation and contour, and every one of his lines is vital and individually felt. It is his strength and, at the same time, his weakness. He is



"TREE TOP HILL"

BY W. D. PADDOCK

unable to let brushwork take the place of linear expression. His pictures look a trifle hard; his schemes of composition, that remind one of modern German painting, are too scrupulously thought out—they leave no chance for the display of colour. This may be the reason that Paddock's pallet is so frugal—limited to dull greens and yellows, with a deep greenish-black as principal relief. His space arrangement has something of Leistikow's style of composition, only with the difference that Leistikow, who is a violent colourist, has a musical tendency in his composition, while Paddock has only the contrast of light and dark at his disposal, which is not capable of a "singing" effect. To produce a harmony he has to rely largely on the placing of larger and smaller shapes. Yet, with all its shortcomings, Paddock's art is refreshing. He has fashioned for himself a personal mode of expression that is attractive and sincere.

Paul Dougherty, whose name has become a familiar sound to us of late, upholds the idea that our American art does not—as blunt Walt Whitman would have expressed it—smack enough of the native soil. He thinks "our artists walk too near the sterile soil of eclecticism, defer too much to established codes, and dare not brave criticism and seize the infinite possibilities that surround us." But is it really possible to depict Nature as we see her through our own eyes? And does not this determination to be original and depict Nature ever fresh and variable as we find her imply some sacrifices of a truly æsthetic order?

Let us get better acquainted with Dougherty's work and test his argument by it. He is known to us as a painter of simple well-constructed landscapes with a virile sense for colour and contour, and recently of sea-pieces that delineate with peculiar freshness the strength of the sea, its motion and white turmoil as it dashes against a rocky shore. At the first glance they conveyed to me not only acute observation, but a quite sincere and wholesome devotion to nature. He seemed to have succeeded in preserving the strength and freshness of his first impression, and to be one of those rare painters who do not give up their original idea of a picture, however fine an effect they may secure by accident. Dougherty does not seem to be satisfied until he has produced the identical effect of the true feeling and sentiment which he experienced as he originally studied the scene. That is surely the right way to arrive at originality.

Technically Dougherty's pictures are of a high finish. His silhouettes are finely felt; he draws not only accurately, but with a precision that denotes a remarkable formal knowledge of the texture and character of things. His colour is natural and at times luminous, and there is always a feeling of poetry in the atmospheric qualities of his paintings. His art is true to himself; but it has one drawback. I hoped to find in his work more of that individuality which is tangible to the outsider. I do not mean that kind of individuality which consists of naught but clever brushwork and mannerisms, but rather that spontaneous something which rises from the inner life of an artist to the surface of his art, that last impalpable purpose, call it ethical or æsthetical, which radiates from every inimitable masterpiece. Not that this quality is absent from his work; on the contrary, it is there to a remarkable degree; but his work is too objective, too impersonal in the Greek sense—perhaps too keen and subtle to be comprehended by the casual observer. Would he



DRAWING

BY W. D. PADDOCK



"THE EVENING TIDE"

BY PAUL DOUGHERTY



"SUMMER MORNING"

BY PAUL DOUGHERTY

not, if he had learnt to see nature through the eyes, or, rather, to imbue it with something of the spirit of another master, be more convincing and original than he is now? Is style possible without full-fledged characteristics, so strong and tangible that they are recognisable at the first glance? Without venturing upon an answer to this question I fear that an absolute disdain of eclectic influences is apt to lead our reflective and imaginative faculties to a domain of intellectual asceticism, where one may be able to produce strong, but not the highest kind of work.

Whether Dougherty falls short or reaches the ideal of which he never loses sight, every true votary of art can only wish that we had more painters of such high artistic consciousness and such a definite aim. There would then no longer be any doubt that our art would throw off the shackles of foreign influence and that America would produce great artists out of her own gestation, body and soul.

Robert Henri's style of painting is becoming more and more direct. He sacrifices everything to simplicity of expression. Every year he has less to say, but what he says he accomplishes with rare precision. At the start of his career, after his return from Paris, he was a mild impressionist, fond of light key compositions. Only in his landscapes, however, for in his figure-painting he was lurid and sombre even at that time. He created for himself a hectic chimeric sort of idol woman, and in a way this period was the most interesting one of his career. A few years later he strongly came under the influence of Manet, and his style, as seen in *Un Petit*, became rather strict and hard. The effect was realistic, common and yet unforeseen, so modern it seemed to be. He was in need of a more fluent touch and greater care in his brushwork, and he derived these qualities from a closer intimacy with the works of Titian and Velazquez.

Henri has been a serious student all his life; every phase of art is a problem to him which he has



"LA NEIGE"

(In the Luxembourg)

BY ROBERT HENRI



"GIRL WITH RED HAIR"

BY ROBERT HENRI

to analyse and solve, and he goes about it in a systematic, almost scientific, manner. His pictures, however, do not show much of his vast accumulation of knowledge. In his street scenes he is at times a lugubrious poet, who sees all objects as if distorted by passion. His women, on the other hand—and Henri is pre-eminently a painter of women—are rather uninteresting as types. They fascinate the beholder merely as technical performances. We do not care about their personality, only about the way they are painted. This is a rather dangerous ground to tread upon. A painter must be absolutely sure of his technical excellence, or his pictures will look empty and vulgar. Henri seems to master his dark and savage style sufficiently well to avoid these shortcomings, at all events he knows how to defend his methods, for he is violently didactic and has an argument and explanation for everything. Ever since his Paris days he has been known to surround himself with a crowd of artists who, although no

disciples, were willing to listen to his theories and criticisms, and to consider him as a sort of leader. At present he is the patriarch of the Café Francis crowd, a number of young painters, illustrators and *litterati* who believe in the poetical and pictorial significance of the "Elevated" and the skyscraper, of city crowds and rows of flat houses. To these men Henri expounds his theories of art, and he seems to take these monologues over his *entrée* or *café noir* as seriously as any of his brush performances. And perhaps they are equally important, for it is Henri's personality first of all that has made a mark in our American art life. The Café Francis coterie may produce in time stronger men than he is himself, but none of them will ever occupy a similar place of esteem, for we younger men have always looked at Robert Henri as a typification of

the new movement in our art.

S. H.

REVIEWS AND NOTICES

Greece. Painted by JOHN FULLEYLOVE, R.I. Described by the Rev. J. A. M'CLYMONT, M.A., D.D. (London: A. & C. Black.) 20s. net.—In Mr. Fulleylove the classic land of Greece has found an able and sympathetic interpreter who has known how to do full justice to her severe yet seductive charms, and to render faithfully the delicate effects of her translucent atmosphere, in which there is none of the element of mystery that is so potent a factor in northern scenery. The artist is indeed thoroughly in touch with his subjects, which appear to have appealed to him with even greater force than those of his native land, for his series of studies in Greece certainly surpass those of the colleges and gardens of Oxford and the historic buildings of Edinburgh. Although, as stated in his Introduction, the chief aim of Dr. M'Clymont has been to provide a congenial intellectual atmosphere

for the scenes depicted by his artist-collaborator, his text is full of interest and charm, and would be of real value to the student even without the excellent reproductions of Mr. Fulleylove's beautiful drawings. Beginning with Corfu, the first place in Greece on which a traveller from the West sets his foot, he goes on to consider the other members of the Ionian group. Then, making Delphi his starting-point on the mainland, he tells the chequered story of each of the great centres of intellectual life on the peninsula, summing up the results of the recent explorations of French archæologists near the sacred spot whence emanated the world-wide influence of the revered Delphian oracle, noting the unique place in the Peloponnesus held by Arcadia, explaining the peculiar interest attaching to the great province of Argolis, and concluding with a series of admirable essays on the rise, decline, and renaissance of Athens.

European Enamels. By HENRY H. CUNYNGHAME, C.B. (London: Methuen & Co.) 25s.—Considering that so little is known individually about the enamellers who have made the history of enamelling in Europe, Mr. Cunynghame has fulfilled a very difficult task in the book which he has written. His own knowledge of the craft and his instinct for its beauties have alone enabled him to make, as he has done, a very interesting and, on the whole, reliable work on the subject. Under the circumstances, the author has done well in avoiding paths of minute archæological research; instead, he has achieved a broad presentment of his subject. He begins his book with an introduction sufficiently technical in its aim, and from the various methods of enamelling which arise to be dealt with, he finds the starting-point of his explorations into early work. His chapter on early Gaulish enamelling is full of interesting technical theory. In a succeeding chapter on Byzantine enamels the author digresses somewhat from his subject, but recovers himself in dealing with Mediæval enamels, giving us a sound and scholarly contribution to the scanty literature there is on the subject. Of painted enamels and the Limoges school he reveals a wide knowledge, and this part of his book gives evidence of much valuable thought. Here he is so much at home that he carries us with sustained and lively interest through many chapters, uniting close technical explanation with much attractively-written historical references. At the end of the book he accords but small space to the history of enamelled jewellery, though we should have thought that the subject would have afforded

him opportunities for interesting comparison and criticism as regards modern developments. It is true that a reference is made to Lalique, but the corrective influence which his art exercised finds no acknowledgment. By fostering the use of stones, less as a *motif* than as culminating points in otherwise good designs, the movement headed by Lalique at its best had much to do with the revived use of enamelling. In treating of the modern revival of enamels, Mr. Cunynghame gives us a concisely-written chapter, briefly showing how the art of enamelling, as we know it to-day in the products of the modern studios, entered upon the scene. He pays to Mr. Alexander Fisher the tribute which is due to that distinguished artist as the worker whose enamels are probably destined to show the heights which the art has touched in our own day and the characteristic developments it has taken, though he omits reference to the interesting little working treatise which Mr. Fisher recently contributed to the literature of the subject.

A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome." (London: John Lane.) 12s. 6d. net.—Admirers of the genius of Aubrey Beardsley are indebted to Mr. John Lane for a beautifully bound portfolio of the *Salome* drawings, printed with the greatest care. Abstract as this art is, its influence has been more clearly felt than defined. Nothing that Beardsley afterwards did surpassed the *Salome* drawings in the flight of imagination that bridged fact with fancy. The illustrations are such a succession of paradoxes as pleased an age of paradox; they represent a moment of fashionable decadence that emphasised the departure of certain ideas which until lately had held sway. As an expression of the moment which gave it birth, this art is as sure of the future as any satire, for satire will live as long as any civilisation cares to remember the history of its own development. The Japanese influence took from Beardsley the oppressiveness of reality, but having learnt this lesson, he commenced to free his art from the arbitrary restrictions that its conventions imposed. It had afforded him the secret of those startling contrasts between pure white and black which he used so powerfully, but the dainty and mordant fancy of which his true genius consisted found more real affinity in the art of the French engravers of the eighteenth century, and under their influence he began to lose his boyish love of horror. At this time he became more finished and even more dexterous and resourceful as an artist; his imagination quieting, his art took

to itself a style emblematic of serener moods. Perhaps under some first consciousness that his life was already ebbing, his imagination leapt to a flame in *Salome*, for though this was not his final, and we cannot think his best expression, it is here by the very intensity of his efforts that he called most loudly for such fame as the world could immediately give him.

The Châteaux of Touraine. By M. H. LONSDALE. With Illustrations in monochrome and colour by JULES GUÉRIN. (London: Eveleigh Nash.) 24s. net.—A peculiar fascination attaches to the more or less ruined but still unique survivals of military architecture in the valley of the Loire, for to each is attached its own interesting memories, and the mere mention of the names of Loches, Plessis les Tours, Amboise, Blois, and Chambord is enough to cause a thrill of emotion to those familiar with their associations. Though their chequered story has often been told, there appears ever to remain something fresh to be said of them, some new aspect under which they may be portrayed. In the collaborators responsible for the recently published “Châteaux of the Loire” old Touraine has found yet again able and sympathetic interpreters. M. Guérin’s fine water-colour drawings, with their extreme simplicity, absence of realism and touch of conventionalism, are full of delicate suggestion and decorative feeling—excellent examples of what book illustration should be. Specially charming are the monochromes of the approach to the Château of Langeais, the same castle from its court, and the Château of Amboise from the bridge over the Loire; but the Luynes, Ayez le Rideau, Chêvenez, and Chaumont, the last treated in a quaintly original manner, recalling the work of Boutet de Monville, are scarcely less delightful, with their tender, harmonious colouring. Throughout his narrative Mr. Lonsdale gives constant proof of his power of recognising in the present the modifying influences of the past. He peoples the old-world thoroughfares dominated by the frowning fortresses that have looked down upon them for so many centuries with those who used to hurry to and fro in them on errands of life and death, introducing here and there vivid word-pictures of their everyday aspect now. It is, however, in the descriptions of the dungeons in which so many illustrious sufferers languished and died, and in the accounts of the tragedies enacted within the precincts of the châteaux—such as the execution of the Huguenot leaders in the presence of the young King Charles XII. and his girl-bride, Mary Tudor

—that the story becomes most enthralling, for so skilfully is the atmosphere reproduced that a feeling of suspense is engendered, though the reader knows full well what is coming.

Modern Suburban Houses. A series of examples erected at Hampstead and elsewhere from designs by C. H. B. QUENNELL, architect. (London: Batsford.) 16s. net.—This work, as Mr. Quennell explains, “is intended primarily for architects, builders and others interested in the development of building estates.” The houses illustrated, comprising fifteen different types, are mostly semi-detached residences of moderate dimensions, the accommodation consisting usually of dining-room, drawing-room, another smaller reception room or sitting-hall, and five bedrooms, with here and there a billiard-room in the basement. Economy of plan has been the first consideration, all unnecessary ornamentation being avoided. The work contains forty-four plates, most of them collotype reproductions of photographs. Plans are given of each type of house illustrated, and in addition to front and back views there are, in some cases, views of the interiors. In his brief introductory notes the architect dwells on the principal points to be kept in mind in designing houses of the character illustrated. His designs compare very favourably with the majority of suburban houses erected nowadays, and merit the attention of builders who undertake the erection of this class of house.

Stratford-on-Avon. By SIDNEY LEE. (London: Seeley & Co.) 6s. net—Carefully revised and brought up to date by the author, this new edition of a work that has long been recognised as an authority on its subject will be gladly welcomed by the generation that has grown up since its first publication twenty years ago. As everyone knows, the author is a thorough expert in Shakesperian lore, and he has a most intimate acquaintance with Stratford-on-Avon and its neighbourhood. He has, moreover, not been content, as have so many of his predecessors and contemporaries, with describing the town merely as connected with the memory of its greatest son; he has told its story as a whole, tracing it back to Roman times, describing its mediæval markets and fairs, the foundation of its first church, the formation of its earliest guild, and the initial inauguration of its self-government, thus gradually accounting for the environment into which the future poet was born. He then notes every still surviving relic associated with Shakespeare’s memory, and concludes by pointing out how useless it is, after all, to try to estimate exactly how much the dramatist owed to Stratford.

Reviews and Notices

Old Pewter. By MALCOLM BELL. (London: George Newnes; New York: Charles Scribner's Sons.) 7s. 6d. net.—Although it cannot be claimed that this new volume of the useful Library of the Applied Arts contains any information not already before the public, it deserves recognition on account of the number and variety of its illustrations, that include good examples of pretty well every variety of the humble alloy that has of late years been so eagerly coveted by collectors.

The Old Man Book. Rhymes by R. P. STONE. Illustrated by C. G. HOLME. (London: John Lane.) 3s. 6d. net.—Amongst early publications of the kind which find so much favour at Christmas we have received a book of droll limericks written by Mr. R. P. Stone. The illustrations by Mr. C. G. Holme show a keen sense of humour combined in a happy manner with an instinct for decorative result. The spacing of the blacks is very effective, and a certain *naïveté* in the drawing emphasises the artist's originality and gives considerable charm to his composition.

Monograms and Ciphers. Designed and drawn by A. A. TURBAYNE and other Members of the Carlton Studio. (London: The Caxton Publishing Co.) In 1 vol., 37s. 6d. net, or 7 parts, boards, 5s. each net—Mr. Turbayne and his associates are to be congratulated on the completion of a work which will prove a valuable source of suggestion to those for whom it is intended. The aim has been to provide designers and craftsmen—the goldsmith, the silversmith, the carriage-painter, the sign writer, the engraver, the embroiderer—with a series of models or working drawings, following the better and simpler tastes of the present day, and eschewing the florid combinations of the past, though some examples of the older styles, denuded of over-elaboration, have been included for those who prefer them. The drawings are, of course, too numerous and too diverse to be noticed here in detail—there are 135 plates of monograms and ciphers, and 27 plates of alphabets, comprising more than 1,200 designs in all—but, speaking generally, the combinations and single letters alike reveal a developed sense of decorative beauty, and due regard for the limitations which the use of such ornamental lettering imposes. Mr. Turbayne in his introduction to the work has some sound advice to offer to the craftsman who makes use of the repertory of models here put before him, the outcome, as he says, of many years of practical experience in this branch of work.

Yorkshire Dales and Fells. Painted and described by GORDON HOME. (London: A. & C.

Black.) 7s. 6d. net.—The author of the new volume on Yorkshire is a bold man to attempt to interpret the very subjects so triumphantly rendered by Turner, and it is not surprising that the criticism thus challenged should not be altogether favourable. Some of the drawings are undoubtedly pleasing, notably the *Muker on a Stormy Afternoon*, *A Rugged View from Wensleydale*, *a Jacobean House at Askrigg*, and the *Courtyard of Skipton Castle*, but others are essentially prosaic. On the other hand the accompanying letterpress is well written, and brings out far more forcibly than do the illustrations, the salient characteristics of the places and people described. Mr. Home is evidently, in spite of the inadequacy of his pictorial expression, a true lover of the land of Dales and Fells. His account of Richmond, which he considers the gateway of the Dale country, is especially interesting, the writer being evidently thoroughly in touch with his subject. Very delightful reading too is the account of the weird walk in the dark amongst the so-called Buttertubs of Wensleydale, when at any moment a false step might have meant a violent and lonely death, and of the valley where was evolved the quaint legend of the Semmerwater, and a single ancient cottage is said to be all that is left of what was once a flourishing town.

Messrs. T. C. & E. C. Jack have inaugurated the series of "Golden Poets," which they are bringing out at 2s. 6d. net per volume, under the general editorship of Mr. Oliver Smeaton, by a capital selection of the poems of John Greenleaf Whittier, prefaced by a scholarly introduction from the pen of Mr. A. C. Benson, who gives a summary of the poet's life and an able analysis of his personal and literary characteristics. Some admirable illustrations in colour by Mr. Charles Pears add to the interest of the volume, which, with its legible print, neat binding, and generally attractive get-up, augurs well for the success of the undertaking.

This year's issue of *Photograms of the Year* (Dawbarn & Ward) contains 151 pictures printed on art paper, of which number one-third represent pictures exhibited at the Royal Photographic Society's recent show and at the Salon of the Linked Ring, while the remainder are pictures by various prominent workers at home and abroad, America being strongly represented. The collection contains a number of really beautiful pictures, but many of them would have been here seen to better advantage without the borders, mounts and frames, which have been reproduced with them. The price of the volume is 2s. paper and 3s. cloth.

Awards in "The Studio" Prize Competitions

BOOKS RECEIVED.

- "Northern Spain." Painted and described by Edgar T. A. Wigram. 20s. net. (A. & C. Black.)
- "In Constable's Country." With many Reproductions from his Paintings. By Herbert W. Tompkins. 12s. 6d. net. (J. M. Dent & Co.)
- "The Note-Books of Leonardo da Vinci." Arranged and rendered into English, with introductions, by Edward McCurdy, M.A. Illustrated. 8s. net. (Duckworth.)
- "Correggio." By T. Sturge Moore. Illustrated. 7s. 6d. net. (Duckworth.)
- "Watteau." By Camille Mauclair. (Pop. Library of Art.) 2s. 6d. leather, 2s. cloth (net). (Duckworth.)
- "Oxford Union Society. The Story of the Painting of the Pictures on the Walls and the Decorations on the Ceiling of the Old Debating Hall, etc." By W. Holman Hunt, O.M., D.C.L. Illustrated. 10s. 6d. net. (Henry Frowde.)
- "Biedermeier-Motive." Entworfen von H. Comploj. 12 Col. Plates. 10mk. (J. Heim; Vienna.)
- "The Child's Life of Jesus." By C. M. Steedman. 30 Col. Pictures by Paul Woodroffe. 10s. 6d. net. (T. C. & E. C. Jack.)
- "Lotus Land. Being an Account of the Country and the People of Southern Siam." By P. A. Thompson, R.A. Illustrated. 16s. net. (T. Werner Laurie.)
- "Botticelli." Par C. Diehl. Illustrated. (Librairie de l'Art Ancien et Moderne.)
- "Manchester Sketches." By F. L. Emanuel. 2s. 6d. ("Manchester Guardian.")
- "Aims and Ideals in Art." By G. Clausen, A.R.A., R.W.S. Illustrated. 5s. net. (Methuen.)
- "A Glossary of Terms used in English Architecture." By Thomas Dinham Atkinson, Architect. 265 Illustrations. 3s. 6d. net. (Methuen.)
- "Behind the Veil." Written by Ethel Rolt Wheeler. Illustrated by Austin O. Spare. (D. Nutt.)
- "The Early Work of Raphael." By Mrs. Henry Ady. "Fair Women." By Wm. Sharp. (Illustrated Pocket Library.) Cloth, 2s. net each. (Seeley & Co.)
- "Practical Stencil Work." By F. Scott-Mitchell. Illustrated. ("The Decorator" Series of Practical Handbooks, No. 2) 3s. (Trades' Papers Publishing Co., Ltd.)
- "Saunterings in Spain." By Frederick H. A. Seymour. 24 Illustrations. 10s. 6d. net. (T. Fisher Unwin.)
- "Clive of Clare College." By J. Harwood Panting. "Kidnapped by Pirates." By S. Walkey. "Loyal and True" and "The Second-Form Master of St. Cyril's." By H. Escott-Inman. Illustrated. Each 3s. 6d. (F. Warne & Co.)
- "Randolph Caldecott's Miniature Picture Book." Nos. 1 & 2. Coloured Plates and Outline Sketches. 1s. net each. "The Tale of Mr. Jeremy Fisher." By Beatrix Potter. Illustrated in Colours. 1s. 6d. and 1s. net. (F. Warne & Co.)

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XXXIV. DESIGN FOR A CUSHION COVER.

Some of the competitors who have sent in otherwise excellent work, have overlooked one essential in a design of this character, namely, that it should either be, as in the two prize designs, concentric, or otherwise adapted to change of position, a cushion being a thing which is constantly moved.

FIRST PRIZE (*Three Guineas*): *Bathbun* (Miss Gladys Pitcairn Bookless, The Pentlands, Eastbourne).

SECOND PRIZE (*Two Guineas*): *Clematis* (M. Martini, 832 Kleverlaan, Haarlem, Holland).

HON. MENTION: *Fram* (Jessie R. Whyte); *Rhododendro* (Oreste Pizio); *Club* (Amy Hinton); *Hulton* (Albert E. Oldham); *Merry* (Thos. Frost); *Ruru* (F. Watts); *Octavia* (Fanny Pickering); *Teazel* (C. W. Roescher); *Tint* (Milly Morgan).

CLASS B. PICTORIAL ART.

B XXIV. A NEW YEAR'S GREETING CARD.

FIRST PRIZE (*Two Guineas*): *Glanville* (H. G. Spooner, 38 Grosvenor Road, Ilford, Essex).

SECOND PRIZE (*One Guinea*): *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

HON. MENTION: *Alastor* (R. S. Angell); *Anael* (N. C. Bishop-Culpeper); *Crab* (K. C. B. James); *G. H.* (G. Halford); *Janet* (Janet S. Oram); *Jeanne d'Arc* (Miss M. J. Hall); *Novax* (Frank P. Newbould); *Pan* (F. H. Ball); *Peter* (P. Brown).

B XXV. A FIGURE STUDY IN RED AND BLACK CHALK.

This competition has been, on the whole, rather disappointing, in that many of the competitors have failed to observe the conditions. Some of the drawings appear to have been copied from existing pictures, and are not drawn from life. Others are drawn in black chalk only, and not in red and black chalk, as defined in the announcement. The judges award the prizes below, but do not consider that any of the drawings received are of quite sufficient interest to justify reproduction.

FIRST PRIZE (*Two Guineas*): *Sona* (Valerie Jeiteles, I. Schottenring 9, Vienna). SECOND PRIZE (*One Guinea*): *Voeke* (René Scheepers, 39 Rempart des Béguines, Antwerp). HON. MENTION: *Alastor* (R. S. Angell); *Dady* (Ada Rocchi); *Elm* (Titus Helme); *Kismet* (Jane Pawsey); *My Brother* (E. R. Marks); *Novice* (R. J. Hewitt); *Tracy* (Evelyn A. Hewitt).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XXV. STUDIES IN TONE RELATIONS. 6. AN ARCHITECTURAL INTERIOR.

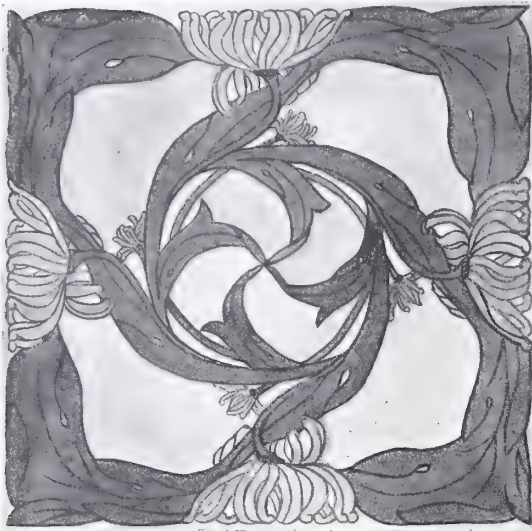
(The two Prize Photographs will be reproduced in our next Number.)

FIRST PRIZE (*One Guinea*): *Troutbeck* (James Dunlop, Myrtle Bank, Motherwell, N.B.). SECOND PRIZE (*Half-a-Guinea*): *Walrus* (W. R. Kay, Highfield, Itchen, Southampton). HON. MENTION: *Broughty* (V. C. Baird); *Camera* (W. T. Clegg); *Cathedral* (W. A. Clark); *Jean Lys* (Capitaine Lipière); *Leukos* (W. E. C. White); *One of the Crowd* (F. Taylor); *Rosel* (Gustav Mautner).

"THE STUDIO" YEAR-BOOK OF DECORATIVE ART COMPETITIONS.

The designs submitted for these competitions were, on the average, disappointing. Generally they betrayed that lack of originality and artistic invention which is more or less evident in every branch of Decorative Art in this country at the present time. This weakness is the more to be deplored in view of the great advance which has been made on the Continent during the last few years—especially in Austria, and hardly less so in Germany. In these countries the revival of the Arts and Crafts is due almost entirely to the influence of the Scottish and English Schools, yet while they have been advancing in a most remarkable degree we apparently have been standing still. The Dining-Room designs

Awards in "The Studio" Prize Competitions



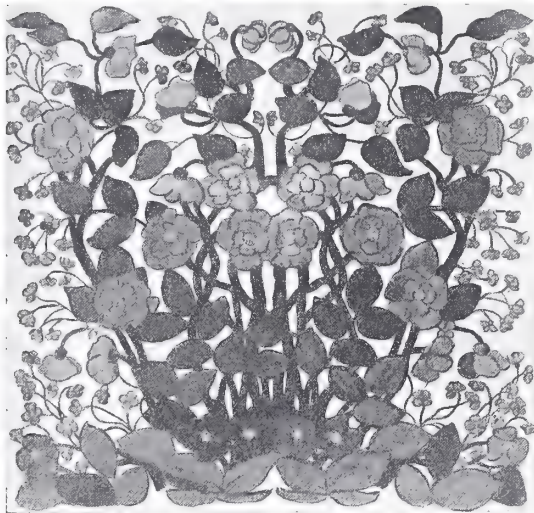
FIRST PRIZE (COMP. A XXXIV)

"BATHBUN"



SECOND PRIZE (COMP. A XXXIV)

"CLEMATIS"



HON. MENTION (COMP. A XXXIV)

"FRAM"



HON. MENTION (COMP. A XXXIV)

"RODODENDRO"

were the best. That submitted by *Red Rose*, without presenting any remarkable features in its details, was restrained and restful in feeling, and showed a right appreciation of harmonious arrangement. Equally agreeable, but conceived in a more advanced spirit, was *Carlo's* design, in which the colour-scheme was good and the construction sound. "Y" sent an interesting design in which the frieze and window were the most prominent and attractive features, but other features in it were of inferior merit. The designs for the Decoration of a Drawing-room were much less satisfactory. *Ali Shardie's* gave promise of a good scheme, and he would probably have taken a higher place had he not confined himself to a portion of a wall. For the Living Room of a Small House *Brush* sent in an interesting arrangement treated in a sound and thoughtful manner, some of the details being admirable; but the designs for a Bedroom were so poor that the judges have been compelled to withhold all the prizes.

Y.B. I. DESIGN FOR THE DECORATION OF A DINING-ROOM.

FIRST PRIZE (*Twelve Pounds*): *Red Rose* (H. D. Simpson, 9 Kemp Street, Hamillon, N.B.). SECOND PRIZE (*Six Pounds*): *Carlo* (Karl Vernon, 120 Lower Richmond Road, Putney, S.W.). THIRD PRIZE (*Three Pounds*): *Keiro* (C. S. McDougall, 42 Woodstock Road, Shepherd's Bush, London). HON. MENTION: "Y" (A. S. Covey).

Y.B. II. DESIGN FOR THE DECORATION OF A DRAWING-ROOM.

THIRD PRIZE (*Three Pounds*): *Ali Shardie* (Alex. Gascoyne, Shakespeare Street, Nottingham).

Y.B. III. DESIGN FOR THE DECORATION OF A LIVING-ROOM IN A SMALL HOUSE.

SECOND PRIZE (*Six Pounds*): *Brush* (Percy Lancaster, 78 Cedar Street, Southport). THIRD PRIZE (*Three Pounds*): *Poll* (A. H. Wolf, 5 Rue Boudreau, Paris).



FIRST PRIZE (COMP. B XXIV)

"GLANVILLE"



SECOND PRIZE (COMP. B XXIV)

"ISCA"

THE LAY FIGURE: ON AN
INSULT TO NATURE.

"I HAVE recently heard the times in which we are living now described as the Corrugated Iron Age," began the Man with the Red Tie, "and the term seems to me to be rather apt. It condenses into a single phrase the whole conflict between Art and Utilitarianism, and it puts a plain stamp upon that ever-growing tendency to interfere with the beauties of nature which is producing so disastrous an effect in the rural districts."

"It seems to me to be a silly phrase," retorted the Practical Man. "What do you suppose it means? What has corrugated iron got to do with art, and how does utilitarianism interfere with the beauties of nature? Do try and talk plain sense."

"Evidently you are not a lover of the country," sighed the Landscape Painter; "if you wandered, as I do, about the rural districts, you would realise what a great amount of plain sense there is in what you think is an unmeaning phrase. To me, it sums up a whole host of horrors and recalls many moments of acute suffering."

"Oh! you are too sentimental altogether," broke in the Practical Man; "you are as bad as the heroine of an Early-Victorian novel who thought it her duty to shriek and faint away on every possible occasion. We live in a more robust age, and we must look at facts more sensibly."

"And corrugated iron is one of the hardest facts of the age," laughed the Man with the Red Tie. "Quite so! But it is an unpleasant fact too, and I do not want to look at it. What I see in it is the embodiment of utilitarianism at its very lowest, the expression of the spirit of the plain, practical man who, because he has no sentiment himself, thinks that everyone else ought to be incapable of sensations."

"I think it is utterly ridiculous to give way foolishly to what you call your sensations," returned the Practical Man. "People are always talking about the necessity for providing the country labourer with house-room at a reasonable rate, and I hardly think you will deny that this necessity exists. Yet you object on purely fanciful grounds to the very material out of which the cheapest and most efficient cottages can be built. You talk about spoiling the country districts; I say that the modern type of cottage is improving them and making them really habitable."

"It is making them hideous," cried the Landscape Painter; "it is taking away their charm; it is

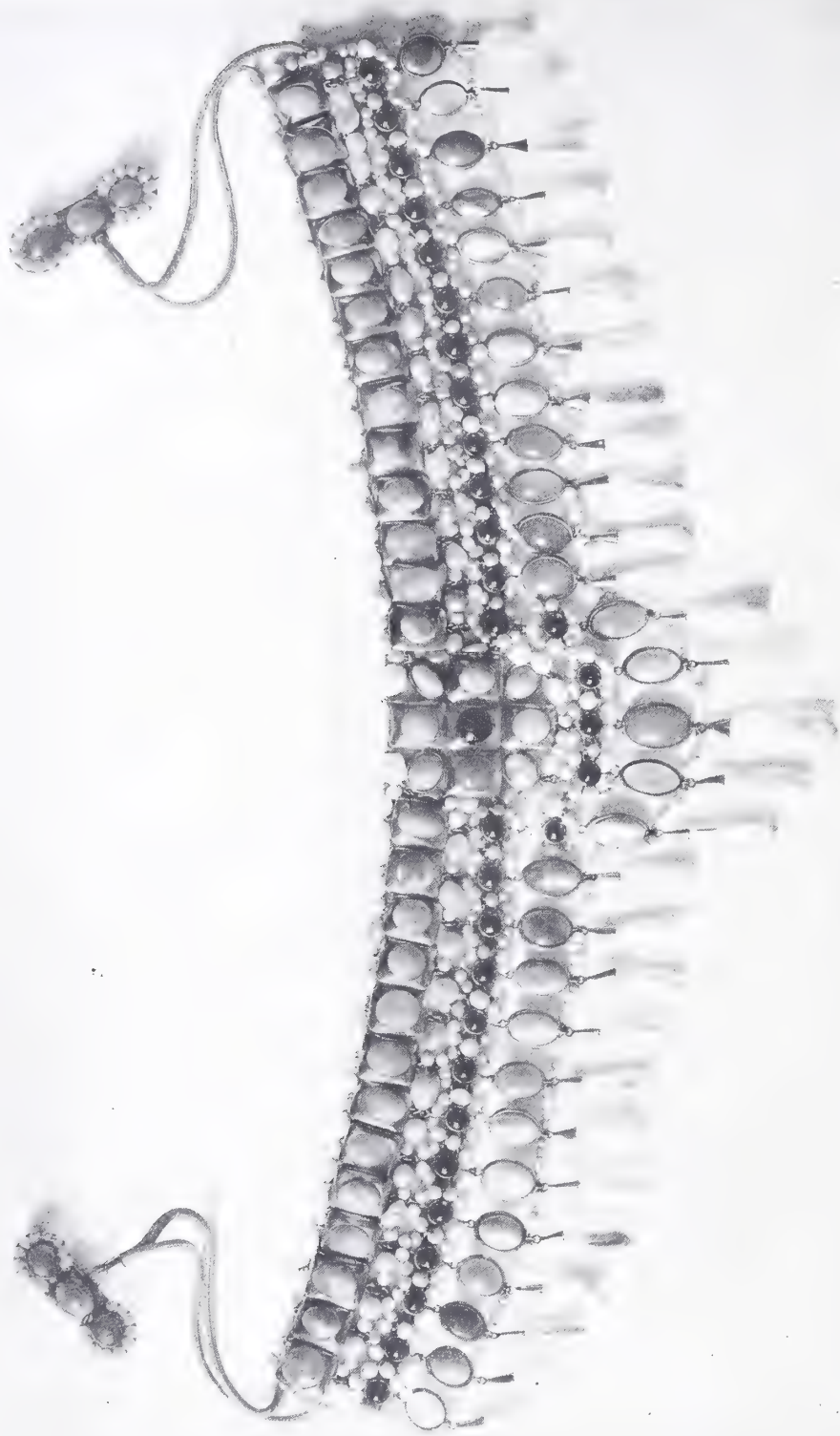
altering their whole character! In a few years there will be hardly a beauty spot left in the country, and all our villages will look like mining camps. What will be left of that old-world atmosphere which has inspired so many generations of our greatest artists? Where will be the rustic beauties which so many of our poets have glorified? Country life will be a sordid and squalid existence indeed when men with views like yours have done their worst with it."

"Don't try to stop inevitable reforms, my friend," replied the Practical Man; "commercial advantages are more important than art fads, and the cheapest and best materials will, of course, always be preferred. Your thatched cottage grown over with roses is out of date, and it is going to disappear because we can put up something much more practical and less costly in its place."

"I do not think these reforms are so inevitable," said the Man with the Red Tie. "I am quite in favour of all reforms which give us something better than we have had before, but I look upon the beauty of our country districts as a national asset, and I feel that, if you destroy it, you are taking away from us something that ought to be preserved at all costs."

"And I feel that the practical men are destroying a national asset, not to benefit the dweller in the country but simply to satisfy their own craze for cheapness," declared the Landscape Painter. "They talk about reforms when the only reform they can appreciate is the one which increases their profits. They would take away from the countryman one of the joys of his life, and they would rob us, who love the country, of something which we rightly hold dear. I say that human habitations should be so designed and so constructed as to fit in with the surroundings in which they are placed. In every district the houses should be built of local materials, so that they should be in keeping with the landscape and agree with nature's design. If they do not, they offend against the natural proprieties, and they introduce a jarring note into a scheme which ought to be smooth and perfect. Besides, I am quite certain that the character of a man is affected by the place in which he lives. If you house him in an ugly hut exactly like scores of others round about, you take away his individuality and cramp his mind; but if you place him in pleasant surroundings, no matter how humble they may be, you develop his intelligence and increase his independence. Why should you deny him a chance of self-improvement? Is it fair to him?"

THE LAY FIGURE.



CORSAGE ORNAMENT OF 18 KARAT GOLD
OPALS AND WHOLE PEARLS
BY LOUIS C. TIFFANY

Louis C. Tiffany



BLACKBERRY HAIR ORNAMENT
IN GARNETS, SILVER AND GOLD
FILIGREE, AND ENAMEL
BY LOUIS C. TIFFANY

AMERICAN SECTION

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L LOUIS C. TIFFANY AND HIS WORK IN ARTISTIC JEWELLERY

EVERY one knows the story of the introduction of Mark Twain by a genial after-dinner speaker to an assemblage of guests, who, up to that moment, had spent the evening in enjoying his dry humour, and who, up to that day, had spent their lives in full familiarity with his ways and calling, and every one remembers how, then, he disappointed them. For the too-ready talker had been, in the victim's judgement, far too generous in praise, had inclined too much to place him among the immortal great of literature. Mark Twain rose, considered, and said, with solemn deliberation, "Shakespeare is dead. Milton is dead. I don't feel very well myself," and with that he sat down and said no more, leaving the confusion of the previous speaker as a horrible warning.

But where no introduction is in order, it may sometimes still be worth while to set down together some memoranda. Louis Comfort Tiffany has excelled in work and in repute in so many directions

that the casual admirer might be pardoned for some confusion in his own mind as to whether the achievements were all to be credited to one man or to several of one family name. Mr. Tiffany, of course, is a painter. He was a pupil of George Inness, and Samuel Coleman, and in Paris of Leon Bailly. He painted in oils and in water colours, and in subject showed a fondness for Oriental scenes, attracted, it is easy to assume, by his lively sense of colour. His principal canvases are: *The Dock Scene* (1869), *Street Scene in Tangiers* (1876), *Study of Quimper, Brittany* (1877), *Duane Street, New York* (1878), *The Cobblers at Boufarick* (1888), *Feeding the Flamingoes* (1888), and *Market Day at Nuremberg* (1892).

He is also a photographer. In 1877, while abroad, he shared with Eadweard Muybridge the honour of being one of the first to take instantaneous photographs of birds and animals in motion.

In 1893 he exhibited at the Chicago exposition the Tiffany chapel, now in the crypt of the Cathedral of St. John the Divine in New York City and recently shown in these pages, a wonderful work in mosaic. In 1901 he exhibited at the Buffalo exposition the electric fountain in the grand court of the Manufacturers and Fine Arts Building.

Louis C. Tiffany



DRAGON-FLY HAIRPIN
AND GRAPE NECKLACE

BY LOUIS C.
TIFFANY

He is the discoverer of a new formula for making decorative glass, to which has been given the name Tiffany Favrite Glass. In 1879 he established and became president and art director of the Tiffany Glass and Decorating Company, now widely known as the "Tiffany Studios." Views of the Favrite Glass windows have lately been shown in this magazine, as have a few specimens of the pottery, part of the output of the Tiffany Furnaces, which he established at Corona, Long Island.

Mr. Tiffany, though fewer people may have realized the fact, is also an architect, as the Tiffany mansion on Madison Avenue, New York, his new home at Cold Springs Harbour and the decorative rearrangement of many homes attest.

Starting in any one of several directions in American art affairs, you come upon the work of this inventive, resourceful artist and man of affairs. And in due time you come round the circle to the field in which the name was first made a cachet, that of jewellery. Mr. Tiffany is second vice-president and trustee of the New York jewellery house founded by his father, Charles L. Tiffany. He is also, of course, goldsmith, enameller, worker in gems. And here again his dextrous enterprise and his imagination have taken him beyond the practise of the craft and into remarkable innovations.

In the pieces of jewellery here reproduced, for example, an effort has been made to represent more perfectly than has hitherto been done the beautiful

features of such natural objects as flowers, insects, etc., and at the same time to emphasize those forms and parts which typify and suggest the essential beauty of the object, while eliminating the non-essential and those not adapted to reproduction in jewellery.

The materials used in the construction embrace a great variety of metals, gems and enamels, use being made of each according to the nature of the effort to be represented.

The solanum pendants represent a bunch of the fruit of the *solanum dulcamara*, a relative of the deadly nightshade. The berries are carved out of onyx and repeat accurately the beautiful form of the original, while the translucent quality of the onyx strongly suggests the quality of the berry. In this piece are also some of the flowers of the plant reproduced in enamel.

The spirea hair ornament is made entirely of gold, silver and enamel, and represents a bunch of the flowers in their natural positions of growth. The petals are enameled silver, and the stamens are gold wires, each stamen being terminated by a minute gold ball.

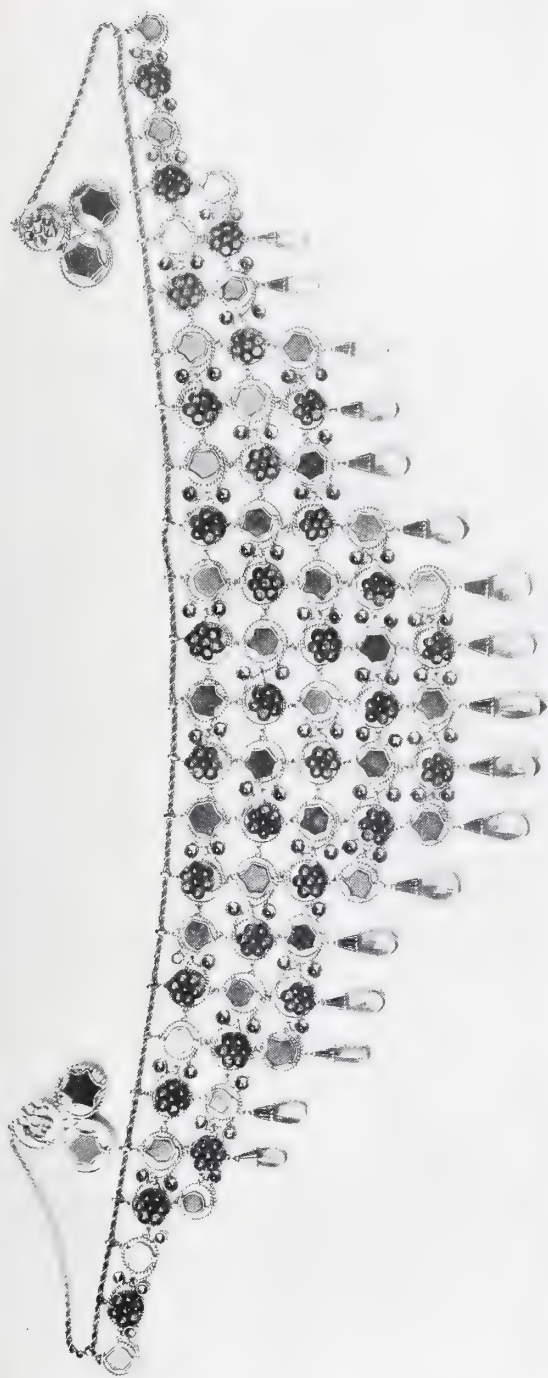
The dragonfly hair ornament is a remarkable piece on account of its strikingly realistic appearance, although the lifelike quality has been obtained without any sacrifice of artistic qualities, and, therefore, does not detract from its value as an ornament. The head and body are carved out of opal and opalines and on the back it is studded with demantoids. The wings are remarkable pieces of filigree work of the most delicate kind, too delicate, in fact, for any of the usual jewellery metals and, therefore, made of a special alloy of iridium and platinum having great strength.

A necklace is illustrated which represents a series of bunches of ornamental grapes. The grapes are opalines half hidden by leaves of enamelled gold.

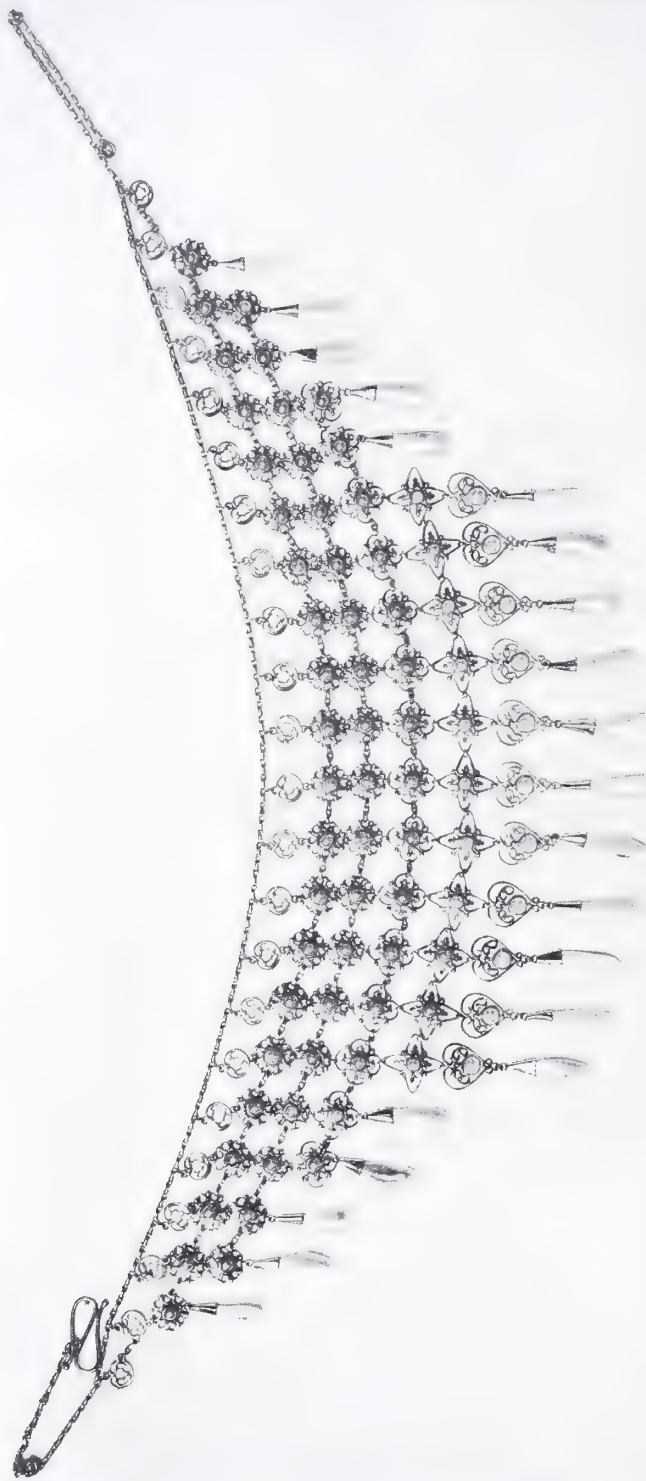
The mountain ash pine is a bunch of the fruit made of coral carved.

The blackberry hair ornament in which the berries are masses of carved and closely set garnets, so closely set that the settings are quite invisible, is another remarkably artistic and at the same time lifelike reproduction. The blackberry leaves are of enamelled filigree work.

The peacock necklace has for its central pendant a piece of mosaic of small pieces of carved opals, cemented with gold. The reverse of the necklace shows a different scheme of colour and style of ornament from the front, the back being of chased gold and enamel and the front of precious stones.



NECKLACE BY LOUIS C. TIFFANY
OF 14 KARAT GOLD, AMETHYSTS
AND JADES



NECKLACE BY LOUIS C. TIFFANY
OF 14 KARAT GOLD
SET WITH PEARLS



DANDELION ORNAMENT
OF SILVER FILIGREE ENAMELLED
BY LOUIS C. TIFFANY



HAIR ORNAMENT OF SILVER FLOWERS
STAMENS OF GOLD
STERLING SILVER WIRE FRAME FOR
FAVRILE GLASS BOWL
DEADLY NIGHTSHADE PENDANT
BY LOUIS C. TIFFANY



SOLANUM GIRDLE
BY LOUIS C. TIFFANY
MADE OF STERLING SILVER, BERRIES
ENAMELLED SILVER, CARNELIANS
AND MEXICAN OPALS



PEACOCK NECKLACE
BY LOUIS C. TIFFANY
ENAMELLED GOLD WITH
CENTRE MOSAIC OF OPALS
OPALINES, AMETHYSTS
CARNELIANS AND SAPPHIRES
CHAIN OF PEARLS AND DEMANTOIDS
AND RUBY PENDANT



PEACOCK NECKLACE
BY LOUIS C. TIFFANY
REVERSE, PURE GOLD
ENAMELLED



MEDUSA PENDANT IN 14 KARAT GOLD
OPALS, OPALINES, SAPPHIRES
DEMANTOIDS, RUBIES

BY LOUIS C.
TIFFANY



WILD CARROT AND DANDELION
HAIR ORNAMENTS

BY LOUIS C.
TIFFANY

Nature's Aid to Design



FIG. 76

SNOWBALL

NATURE'S AID TO DESIGN By E. S. D. OWEN AND LOUISE W. BUNCE

GROUP 12. This selection brings to a close a year's contribution from nature to the brush and pen of artist and designer. In so brief

a time only a hint of her great store may be given, but the potency of her suggestions would lead to deeper investigation, the results of which can be truthfully portrayed only with the camera. We feel sure that the statement made in the January issue is thus verified and that the entire work is its surest commendation.



FIG. 77

SUNFLOWER



FIG. 78

THISTLE



FIG. 79

ZINNIA

The Evans Collection

THE EVANS COLLECTION AT THE NATIONAL ARTS CLUB

THE OPENING of the new home of The National Arts Club in Gramercy Square, New York, on November 8, was made the occasion, by the courtesy of Mr. William T. Evans, of a loan exhibition of American paintings from the well-known Evans collection. The seventy paintings shown had been selected by their owner and their placing in the galleries personally superintended by him.

These pictures have become so well known through repeated exhibitions as scarcely to need detailed description. Last winter they were shown for a week at the Lotos Club, and the New York art public has seen them on other occasions. With paintings by Alexander H. Wyant, the collection is particularly replete, at least ten examples being shown here, including several of his studies of October woods, aflame with color. Of the half-dozen canvases by Homer D. Martin *Near Newport* is the strongest and best example, and one of the best of his pictures extant, an example from his best period. Of the paintings of J. Francis Murphy there are several of interesting character, and *The Path to the Village* is a good type of Murphy's early work, and well indicates his methods. Of Ralph Albert Blakelock's striking woodland scenes there were several, and as many from the brush of Henry W. Ranger. His *Bradbury's Mill Pond, No. 2*, shows the influence of the French school, and is a dignified painting. There are also several examples of his later work. A wonderful example of richness of colouring and atmospheric effect is George Inness's *September Afternoon*, one of the several Inness pictures displayed. The

intensely blue sky, the distinct green trees, the decided white house, and the deep red flowers in the foreground, are all softened and blended in the September haze which prevades the whole.

Benjamin R. Fitz's *Reflection*, a beautiful nude, is among the list. Another figure picture is *A Morning Vision*, by Henry Oliver Walker, a gold medal painting. There are several figure pictures by John La Farge, including his *Christ and Nicodemus*; by Frederick S. Church and F. Ballard Williams. A few of the other famous artists whose work is represented are Walter Shirlaw, Dwight W. Tryon, John H. Twachtman, William Gedney Bunce, Louis Paul Dessar, Childe Hassam, Winslow Homer, J. Alden Weir, whose *Gentlewoman* was recently reproduced in these columns, and many more.

The new club house of the National Arts Club,



OWNED BY WILLIAM T. EVANS
THE REFLECTION

BY BENJAMIN
R. FITZ

An Early Holbein



OWNED BY WILLIAM T. EVANS
NEAR NEWPORT

BY HOMER D.
MARTIN, N.A.

the spacious mansion of the late Hon. Samuel J. Tilden, has taken on a more modern and more artistic dress adaptable to the club's uses. Here the National Society of Craftsmen, whose start has been made under the wing of the National Arts Club, has been busy in preparing for its first exhibition, which is to open in its galleries and rooms in the National Arts Club Studios, 119 East Nineteenth Street, New York, on the third of this month. The starting of this new craftsmen's society has excited much interest all over the country, and many beautiful and artistic articles have been pouring in all through November from every art centre in the United States. A truly representative showing, from private individuals, schools and societies, will be the result.

AN EARLY HOLBEIN

A THE METROPOLITAN MUSEUM OF ART, New York, is to be congratulated on its achievement in securing possession of a painting by Holbein. A reproduction appears on the page opposite. From the official Bulletin we append the following description:

The portrait represents a young man, apparently wealthy, and fashionably dressed in the costume of the period. He wears a black vest, with a bright myrtle-green reverse, while on his left arm is thrown a crimson cloak, trimmed with dark-green braid. He has a velvet cap of black and scarlet, the points or tabs of which are finished with small gold

bobbins. His left hand is covered with rings. On his first finger is a signet ring with a coat-of-arms, which, it may be hoped, will ultimately lead to the determination of the sitter, though the indications are very difficult to decipher. His wrist rests upon the pommel of a sword of silver and gold, ornamented with imitation Cufic script, in the manner of Italian goldsmiths' work of the period. The background consists of the angle of a wall, round the top of which runs a frieze, in which Holbein has displayed his idea of an antique bas-relief, though that idea has diverged far enough from the original, and is probably derived from engravings of Mantegna's school. Upon the shaded part of the wall is written the following inscription: *Da, ich het die Gestalt was ich 22 Jar alt, 1517. H. H. pingebat.* The picture is painted in oils upon paper, which is unusual, but not unknown in Holbein's early works. Curiously enough, another painting by Holbein on paper, the *Adam and Eve* at Basel, belongs to the same year, 1517.

The style fully bears out the date given in the inscription. It was painted, that is to say, when Holbein was twenty-two years old, and although the technical skill is already of a very high order, there are signs of labourious and painstaking research in the drawing, and the composition has not quite the ease and assurance of his maturer works. But so precocious was the artist that this already exemplifies the essential characteristics of Holbein's linear design and the perfection and subtile rhythmical harmony of his contours.



ACQUIRED BY THE
METROPOLITAN MUSEUM OF ART

PORTRAIT OF A YOUNG MAN
BY HOLBEIN

The Holiday Art Books

There are, of course, several works at Basel which were executed by Holbein at a still earlier date. To the year before this, 1516, belong the portraits of the Burgomaster Jakob Meyer and wife.

PAUL DOUGHERTY, whose painting entitled *An Upland Road* we reproduce in colours, is a young American with whose work our readers are familiar.

Some remarks upon his manner in painting are contributed in this issue in our "New York Studio Talk," which will be found on an earlier page, and our readers will recall the attention given his marine painting in Mrs. Ruge's article on "The Tonal School," in the January issue. Mr. Dougherty was born in Brooklyn in 1877. His art training abroad included work in Paris, London and Florence. He is represented in the best current exhibitions.

CURRENT ART EVENTS

CTHE PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS held an interesting exhibition in Philadelphia during the past month. Over one hundred and fifty miniatures by some sixty exhibitors were shown.

THE NEW YORK WATER COLOUR CLUB has held its seventeenth exhibition, closing the second of this month. Further reference will be made to this exhibition in the next issue.

THE EXHIBITION of "The Ten" has been on view in Boston. Several of the paintings have been seen at various times before, as, for example, Mr. Tarbell's *Girl Crocheting*. His portrait of Edward Robinson aroused attention.

THE NATIONAL SCULPTURE SOCIETY, New York, held a memorial exhibition of the works of the late Charles Albert Lopez, November 13-17.

IN CHICAGO there have been one-man shows of the work of Alphonse Mucha, at the Institute; Leon Dabo, at Anderson's; aquatints in colour by Vaughan Trowbridge; etchings by Whistler at Rouillier's, and water colours by Sidney J. Yard at Thurber's.

AN EXHIBITION of recent pictures of the West by J. H. Sharp, showing the life of the Indian and his surroundings, including portraits of important chiefs, has been on view at the Cincinnati Museum.

THE WINTER SHOW of the National Academy of Design opens December 22. Entries may be made December 3 and 4.

THE HOLIDAY ART BOOKS

THE ART OF THE GREEKS. By H. B. WALTERS. With 112 Plates and 18 Illustrations in the Text. 8vo. Pages xvi, 277. \$6.00. New York: The Macmillan Company.

The history of Greek art by H. B. Walters, published by the Macmillan Company, recommends itself among books on art subjects at this season of gifts by its substantial worth and its attractive make-up. The 112 plates printed separately, back to back, give it the advantages of good half-tone results, without incurring the weight and tang of glazed paper. For the amateur the work will be useful because it keeps in mind throughout the dependence of reliable achæological statement on the most recent results of research and excavation. The story is indeed largely unfolded on the progress of this information as a basis; and this approach to another age through the pathways of our own is, though too many makers of art histories will not be persuaded of the fact, the best way to show the reconstructed picture. With the purpose, moreover, of heeding the curiosity of the "technical inquirer," the process of working in the various arts is indicated. This is as it should be. The process is of first importance in comprehending the achievement.

The student will hear and see in print, for instance, much sage impatience with our sculpture for its dependence on clay modelling. He can lay the doubts that arise in his mind if he knows where to turn, but not by turning to most of the popular books. Here he will be rewarded with hints as to the ancient use of models, the greater chance for direct cutting due to the practise of carving figures in parts, and the mechanical process of "pointing," which was only less mechanical than that of to-day in the lesser degree of mechanical ingenuity displayed in the instruments. Technical methods are described also in painting, vase painting, terra cotta manufacture, with an account here of the Tanagra forgeries; gem-engraving with a review of criteria, and metal work.

The period covered extends to the introduction of Roman influence after the capture of Corinth in B. C. 146, and is pushed far back into the prehistoric period by a well-put discussion of the civilisation of the Mycenaean people.

The Holiday Art Books

THE DRAWINGS OF JEAN FRANCOIS MILLET, with Fifty Facsimile Reproductions of the Master's Work and an Introductory Essay by LEONCE BENEDITE. Limited Edition. Large 4to. Pages vi, 36, 50. \$20 net. Philadelphia: J. B. Lippincott Company.

Millet's drawings were and still are even more eagerly sought after than his paintings. His austere and virile line expressed his characteristic simplicity of utterance. In the fifty drawings which have been reproduced in facsimile in the beautiful volume put forth by the Lippincott Company there is given an insight of the more intimate sort into the thought of the peasant poet and the mastery of his pencil. The lack of self-consciousness in these studies is almost abrupt. Throughout, it is plain that Millet was not concerned with himself. And his record of the poor and lowly is so straightforward that it carries no ulterior suggestion. He bestows comprehension, not commiseration. In his thought of Lazarus he betrays no hint of Dives. He was, as he insisted, a peasant. His was an instance of that genius which may appear no one can tell where, and which, so far as we can recognise, is utterly independent of its conditions. From more propitious environment mere talent can arise into notice, but from this no aptitude, unless it prove of the finest fibre, is likely to emerge. So it happens that there are precious few fitted to understand such a man, few whose roots are so firmly in the soil and whose tops so close against the sky. Poets of propaganda, who, though they may have worked with a youthful hoe, never could pretend to be peasants, fall into their own trap and misread their idol. This half-hundred of drawings confirms the reiterated proof that it was not the

indignant fire of a prophet that burned in Millet, but the steadfast warmth of a brother of men. The introduction by Léonce Bénédite sums this clearly and gracefully. It is well, too, to place the work, as has been done here, with regard to contemporaries and to remind us that Millet excelled by worth, not novelty. The drawings themselves would have made an interesting technical theme, but Mr. Bénédite had in mind, perhaps, the master's freedom from preoccupation in technique. The publication carries the stamp of authentic value.

DRAWINGS OF LEONARDO DA VINCI. 4to. Pages 18, xlviii. \$2.50 net.

DRAWINGS OF GAINSBOROUGH. 4to. Pages 14, xliii. \$2.50 net.



Courtesy J. B. Lippincott Company

STUDY FOR "THE GLEANERS"
ILLUSTRATION (REDUCED) OF
THE DRAWINGS OF JEAN FRANCOIS MILLET

BY MILLET

The Holiday Art Books

DRAWINGS OF THE GREAT MASTERS. New York:

Imported by Charles Scribner's Sons.

Recent additions to the series of "Drawings of the Great Masters," imported by Charles Scribner's Sons, are the volumes devoted to Leonardo da Vinci and to Gainsborough. In the former is a reproduction of the interesting authentic portrait of Leonardo by his own hand—the red chalk drawing in the Turin library. It dates from the last years of his life. The head of a warrior in profile, done in silver-point and belonging to the early period under his master Verrocchio, is shown as frontispiece. A landscape sketch dated 1473 is one of his earliest drawings. The Cannon Foundry recalls the engineer. Some of the studies of drapery are to be recognised in later paintings. Highly interesting sheets of studies of children, animals, cats, horses and dragons appear. The Windsor study of hands might have been done for the *Mona Lisa*. An appropriate introduction to this valuable group of reproductions is contributed by C. Lewis Hind, the first editor of *THE STUDIO*.

In the other volume the forty-four drawings by Gainsborough present a remarkable contrast. They are the hasty memoranda of a painter. They are projects, not in themselves presentations. Leonardo drew because he could no more help drawing than his feminine heads could help smiling. Gainsborough drew his thousands of sketches because his head was teeming with ideas he wished to paint. Lord Ronald Sutherland Gower in his prefatory note recalls the contemporary description of his use of "a small bit of sponge, tied to a bit of stick" for shadows, and "a small lump of whiting held by a pair of tea-tongs" for lights. His loving preoccupation with landscape is well suggested in the selection, but the studies for portraits as the *Blue Boy* and those of the Duchess of Devonshire and the Duke and Duchess of Cumberland are intensely interesting.

HOLLAND as Painted by CHARLES GRUPPÉ. With 24 Illustrations in the text and 12 Photogravures. Introduction by Antoine de Cluny. Large 4to. Portfolio. \$7.50 net. New York: The Collector and Art Critic Company.

Charles Gruppé, originally from Canada, is one of our expatriated American painters who take serious rank in their chosen environment. Of Dutch extraction, he has found himself peculiarly susceptible to the even tenour of the Low Countries. He paints in the low key and catches the quiet content of the landscape. There is a sombre touch in the sanity of such art akin to the frame of mind

of a Wordsworth in poetry with its joy in humble things. Gruppé, for example, seems fond of woods, but fondest of the bare woods. The baker's dozen of photogravures are done with tact and care and make a handsome portfolio. The introductory sketch by Antoine de Cluny is too much obsessed by the writer's legitimate preferences. The sanction for a love of the overcast day need not be sought in arguing decadence from sunny skies.

THE ART OF PORTRAIT PAINTING. By the Hon.

JOHN COLLIER, Vice-President of the Society of Portrait Painters, Author of "A Primer of Art" and "A Manual of Oil Painting." With 41 Illustrations in Colour and Half Tone. 4to. \$3.50 net. New York: Cassell and Company.

The Hon. John Collier, whose paintings are familiar at the annual English exhibitions, divides this book on portrait painting into three parts. In the first, he traverses the whole range of the subject historically from the Fayoum funerary portraits to the work of Mr. Sargent and Mr. Lavery; in the second part are discussed the aims and methods of Holbein, Titian, Velasquez, Rembrandt, Frans Hals, Van Dyck, Reynolds, Gainsborough, Raeburn, Millais, Whistler, Watts and Lavery; in the concluding section on Practice the painter addresses his advice to beginners. In this arrangement it is natural that repetition should occur in the first two divisions. And between these and the last there is a certain contradiction in the desired audience unless the whole is to be commended to the amateur or the novice. The volume with its prepossessing effort in illustrations, many in three-colour process, will not do for reference in the besmeared studio; and for the library the arrangement is somewhat discursive. For our part we should have thought a better plan might have been to recast the whole matter under the treatment of Practice with illustrative record from the historical side; or dropping the first and third divisions to build all the material round the skeleton of the section devoted to aims and methods.

On the other hand, this is the sort of book which should always be welcomed. In painting we have the result abundantly, but the record of technique, except by inference, has either been neglected or bungled in a tantalising fashion. If methods could have been put on record from the beginning, without the secrecy that was so common or the muddling of words that clouds such records as do remain, the benefit to the art would be nearly inestimable. Interesting contributions in this subject are made



Courtesy The Collector and Art Critic Co.

LANDSCAPE

ILLUSTRATION (REDUCED) FROM "HOLLAND
AS PAINTED BY CHARLES GRUPPE"

BY CHARLES GRUPPE

The Holiday Art Books

on the technique of Millais, from the author's own observation; of Whistler, a new view from a worker in his studio; of Watts, from the notes of Mr. John Griffiths; of Lavery, from the account of a sitter. Much personal suggestion is also admitted by the pleasantly colloquial manner of the book, and the attitude throughout is marked by common sense, definite opinions and an open-minded inclination for progress and novelty coupled with a sufficient conservatism.

THE SECRET OF THE OLD MASTERS. By ALBERT ABENDSCHEIN. 12mo. Pages x, 198. \$1.00 net. Postage 10 cents. New York: D. Appleton and Company.

The fact is commonplace that modern paintings in comparison with those of the "old masters" darken. The obvious lack in the later methods has bothered many a painter. The responsibility resting upon a colourist to make his work durable has unhappily been a counsel of perfection. Mr. Abendschein, in the face of much futile investigation, has renewed the search through twenty-five years and at the end of that tireless period makes this report of success.

It may be conceded that time must pass for adequate test proof of his conclusions. And in these hasty days of direct painting a reversion in method such as is here urged would be something of a revolution. It must also be conceded that no one who has not at least more practical experience in painting in oils than ourselves is properly qualified to sit in judgement. But there is such a thing, too, as qualifying in the scrutiny of books, and a very novice, who should, in the words of Samantha Allen's husband, heft this little volume, could realise that he had in hand no quackery, but the intelligent advocacy of a sincere investigator. The book has all the outward modesty of a bomb. The very simplicity of the author's solution is as dynamite.

Briefly, he finds reason for believing that the old method involved the straight use of fine oil and the thorough drying out of all excess oil after each superimposition by lengthened exposure to the direct rays of the sun. This conclusion, come upon after years of failing experiments in other directions, he has, with the strange irony of chance, been able to verify with little or no vagueness from a letter by Titian, another by Giorgio Vasari, and four letters by Rubens. Any good curator knows the remedial effects of sufficient sunlight on canvases which the oversolicitude of private owners has helped to darken. This practice, which is not mentioned by Mr. Abendschein, may be a vestige

of an earlier technique. That such deterioration could be prevented from the start by sun-drying the sub-film oil out, step by step, and that this was an essential part of the old method, is his belief. He makes also an original and thorough investigation of sound procedure in dead-colour underpainting, as a factor of permanency. Few serious workers in oils, though they omit the book, will fail in the next year or so of coming upon the track of his searches.

BOYS AND GIRLS FROM GEORGE ELIOT. By KATE D. SWEETSER, Author of "Ten Girls from Dickens." Illustrated by George Alfred Williams. Frontispiece in Colours. 8vo. \$2.00. New York: Duffield and Company.

We present herewith one of the illustrations by George Alfred Williams for Miss Sweetser's juvenile "Boys and Girls from George Eliot." Last year we reproduced some of the work Mr. Williams had done in illustration of Dickens's "Christmas Carol," in which the artist's humanising sympathy was noted. Dickens affords, perhaps, a more interesting field for the illustrator than any comparable writer, because of his own definite interest in the problem and the body of tradition that has already clustered upon it. In these drawings Mr. Williams shows a mounting command and simplification. His pencil is winning a subtlety in modelling, too, as in the faces of Tina Sarti's father and Jacob Cohen. If we may venture a suggestion it would be the greater individualisation of hands, which are prominent factors in these compositions and which typically are characterful.

ROMANTIC CITIES OF PROVENCE. By MONA CAIRD. Illustrated from Sketches by Joseph Pennell and Edward M. Synge. 8vo. Pages 416. \$6.75 net. New York: Charles Scribner's Sons.

This is a book bred of a sojourn in Provence and attesting an awakened eye and sympathy. It aims to catch the spirit of the place, the indefinable quality lost in a hurried railway passage, and succeeds best, perhaps, in imparting the reflex effects produced upon the traveller. The book is illustrated from over two dozen pen sketches by Joseph Pennell and about twice the number by Edward M. Synge, who draws with a similar pre-occupation with the effect of sunlight, but with a more downright stroke, a generally wider interspace in shading and a greater use of outline. Mr. Pennell's fondness for pointing the tone by small masses of sharp shadow suffers, here and there,

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from a little harshness in reproduction, owing, possibly, to the drawings being of too large a scale.

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Edition Royale, limited to 10 copies, containing 195 plates, 60 in colour. Text and plates printed on Japanese vellum; 45

of the plates coloured by hand; 30 of these appear in this edition only, the majority from private collections and little known. In addition 15 plates of coloured drawings, coloured by hand, from the originals. \$350.00 net per volume. New York: John Lane Company, The Bodley Head.

Several books dealing with individual artists of the eighteenth century in France have been published, but the school as a whole has not before, the publishers think, been adequately represented. In these volumes the list of contributors, English and French, is headed by Robert de la Sizeranne



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ILLUSTRATION OF
"BOYS AND GIRLS FROM GEORGE ELIOT"

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and the collections drawn upon for illustrations include those of King Edward, Emperor William, the Duke of Portland, J. Pierpont Morgan, the Louvre, the Wallace Collection, etc. Among the many artists represented are Largillière, Watteau, Nottier, Lancret, the Coypels, Chardin, La Tour, Van Loo, Greuze, Fragonard, Mme. Vigée Le Brun, etc. Volume I deals with the closing years of the reign of "the Grand Monarch" and the strongly contrasted period of the Regency; Volume II comprises the reign of Louis XV; Volume III will be devoted to the troublesome times of Louis XVI, ending with the Revolution.

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OUTLINE OF THE HISTORY OF PAINTING FROM 1200-1900 A.D. By EDMUND VON MACH, Ph.D., Author of "Greek Sculpture, Its Spirit and Principles," "A Handbook of Greek and Roman Sculpture," Editor of the American Section of the "Allgemeines Lexikon der Bildenden Künstler." 4to. Pages iv, 186. \$1.50 net. Postage, 15c. Boston: Ginn and Company.

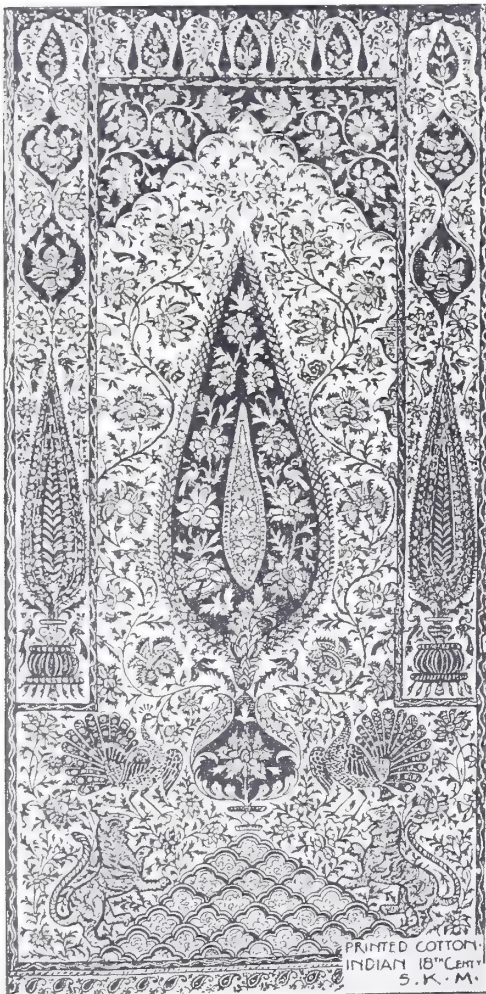
This should prove a convenient class summary and in general a useful tabulation of painters and periods. Part One contains 28 tables devoted geographically to schools and in which the prominent artists are set down with dates and graded in three ranks by different types. The tables are also arranged with a view to classifying photographs, stereopticon slides and books, by use of the table and division numbers and a group designation number for the individual. Part Two

contains a pronouncing list of artists with dates and references. Part Three contains a brief account of the history of painting, compactly done.

A MANUAL OF HISTORIC ORNAMENT. Treating upon the Evolution, Tradition and Development of Architecture and the Applied Arts. Prepared for the Use of Students and Craftsmen. By RICHARD GLAZIER, Hon. Associate of the Royal College of Art, Associate of the Royal Institute of British Architects, Head Master of the Municipal School of Art, Manchester. Second Edition. Revised and Enlarged with 600 Illustrations by the Author. 8vo. Pages iv, 168. \$3.00 net. New York: Imported by Charles Scribner's Sons.

In his revision this year of his "Manual of Historic Ornament," the Head Master of the Manchester Municipal School of Art has included additional matter and illustrations in the more important sections. The subject of architecture has received considerable amplification, as additional illustrations are given of the Greek, Romanesque and Gothic styles, together with the Italian, French and English Renaissance, making this branch of the work more comprehensive and useful to the general reader. The section dealing with the applied arts has also been enlarged. Additional plates of gold and silver work, bronzes, furniture, wood carvings and bookbindings have been inserted, together with a number of the beautiful initial letters of the early printed books of the latter part of the fifteenth and the early sixteenth centuries, illustrating the vitality, inventiveness and skill of the craftsmen of the past.

The general scheme of this useful handbook hardly needs recapitulation. The first third of the book is occupied with a summary of various styles of ornament according to the ordinary classifications and including Mahometan, which covers in general Arabian, Moresque and Sicilian. The Persian and Indian styles are separately treated. In the second part the arrangement is topical, and applied arts are discussed in individual sections. Included are mosaic, ceramics, terra cotta, glass, enamels, precious metals, wrought iron, bronzes, furniture, wood carving, ivories, textiles, initial letters and frets. Each of these subdivisions in both parts is faced by a full page plate containing various specimens of the ornament or applications.



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The editors have had in mind in this special number the pictorial as well as the architectural point of view and have aimed to make a record of the quaint and picturesque homesteads left by the village carpenter and mason of bygone days and now giving place to less interesting cottage architecture of the present day. The illustrations in black and white are from pen and ink drawings on

the spot by Sydney R. Jones. The colour plates are from original works by Mrs. Alingham, Wilfrid Ball, Walter Tyndale, Grosvenor Thomas, W. Pilsbury, Herbert Alexander and Mrs. Stanhope Forbes. The text has been written by G. Llewelyn Morris.

THE PRINTING ART. An Illustrated Monthly Magazine of the Art of Printing and of the Allied Arts. Edited by HENRY LEWIS JOHNSON. Vol. VII. March, 1906—August, 1906. 4to. Pages 412. Cambridge: The University Press.

The seventh volume of the monthly magazine "The Printing Art" maintains the high character in interest and performance that earlier issues have set. The progress made in printing of late years is not sufficiently appreciated. Much of the success of such educational projects as the broadcast appearance of art books, such as those glanced at above, depends for the full measure of satisfaction upon the skilful control of press-work, and in this interest the volume is of high importance. Interesting special articles are "The Relation of Book Illustrations to Type," by Reginald Blomfield; "The Colour Green," by E. N. Vanderpoel; "Historic Ornament," by the editor, etc.

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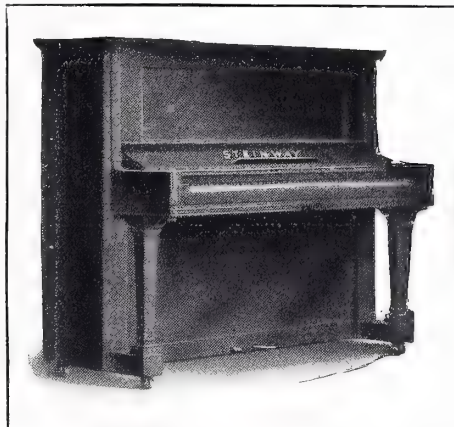
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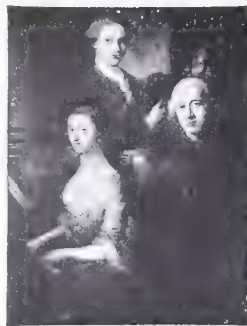
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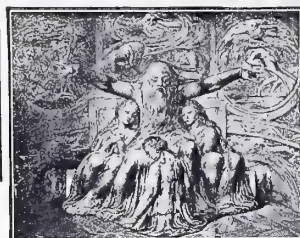
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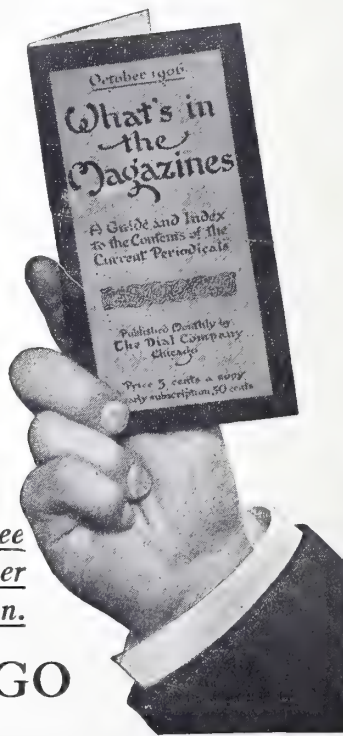
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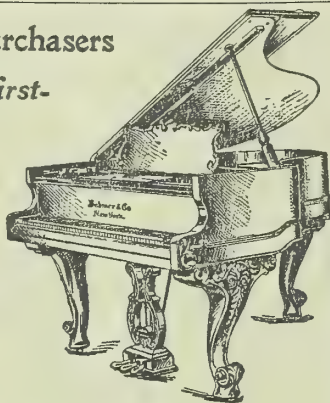
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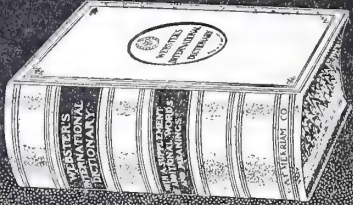
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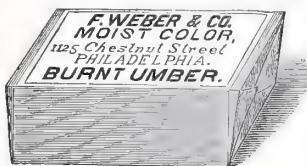
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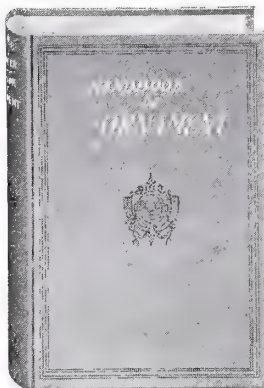
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His *Le Marais*, while displaying the same dignity of conception, is entirely different in composition. The fine open sky, bathed in the glorious light of the sunset, is wonderfully executed.

The *Fisherman—Sunset*, by Diaz (p. 194), was obviously inspired by his friend and master Rousseau. A picture very similar in composition to that just mentioned, but lacking its grand and tragic sentiment, it is nevertheless a fine achievement, strong in colour and broad in treatment. The rich golden light of the fiery sunset is reflected in the pool, its beauty enhanced by the dark clouds and the rich tones of the landscape, with the shapely tree in the centre. A yet finer example of this artist's landscape work is *L'Orage* (p. 193), with its subtle half-tones and fine atmospheric effect. The heavy grey clouds rolling over the sky, and the wind-swept moor across which a single figure is seen hurrying, are vigorously and truthfully observed, and the canvas is without doubt one of the finest of its kind that Diaz executed. *The Pool in the Wood* (p. 194) and *The Road through the Wood* (p. 198) admirably display the painter's unrivalled skill in depicting



"L'ORAGE"

XXX. No. 119.—JANUARY, 1907.

BY N. DIAZ

193



"THE FISHERMAN—SUNSET"

BY N. DIAZ

the play of sunlight penetrating the foliage. Both pictures, though dark in tone, are characterised by beauty of colour and the successful rendering of light and shade. But to realise Diaz as a master

other works of this class, *Susannah*, *Wood Nymphs* (p. 197), and *Turkish Women* (p. 205) should be mentioned.

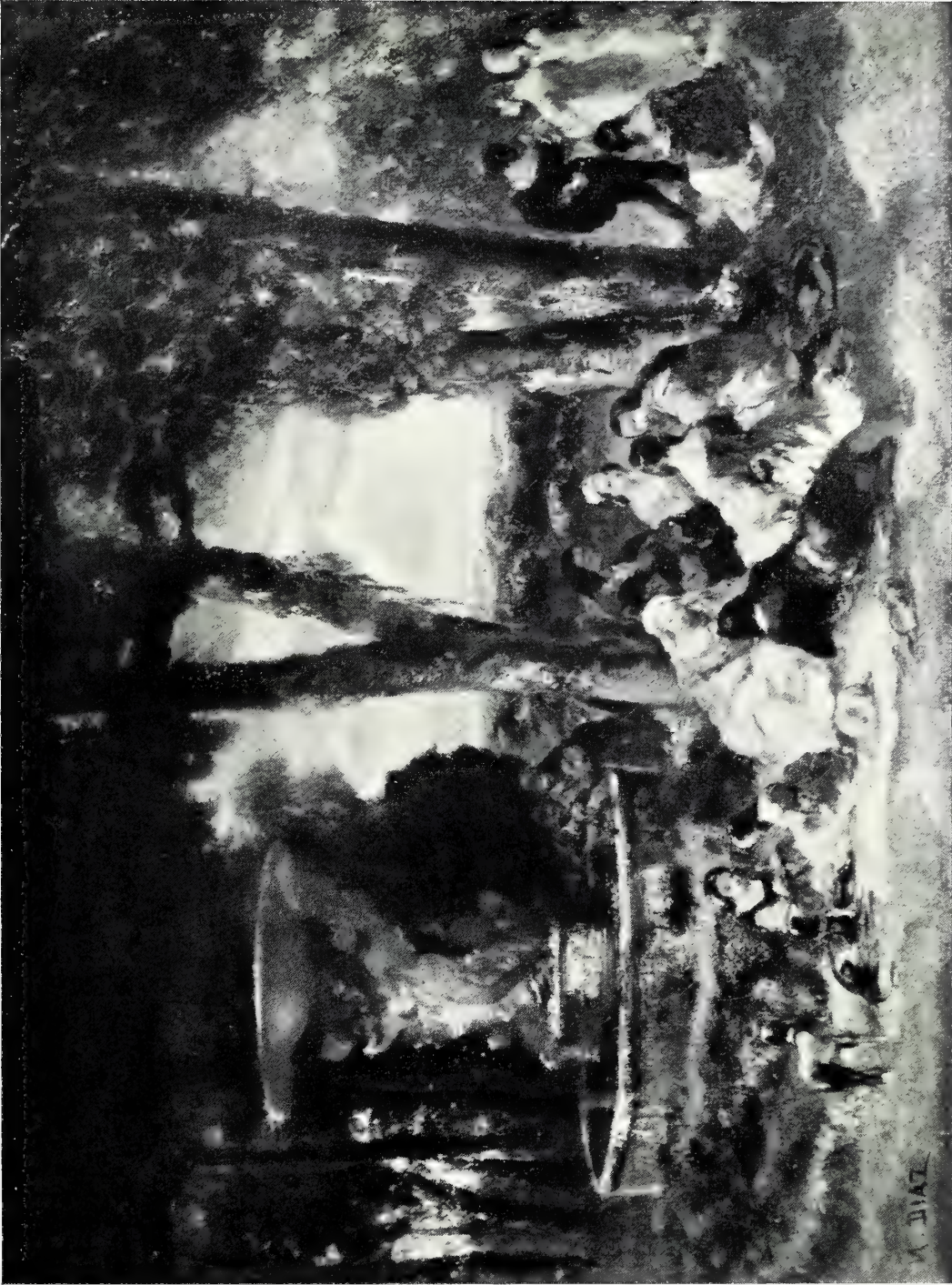
One of the most interesting and, indeed, one of

of colour one must turn to his figure work, and as an example of this, the most prolific phase of his earlier art, we cannot do better than take the *Fête Champêtre* (p. 195), rivalling in the jewel-like quality of its rich hues the productions of Monticelli, and somewhat reminiscent of that remarkable artist in the arrangement and composition. It is not possible to describe here the many beautiful notes of colour to be found in this work, all introduced with an exquisite and unerring sense of colour-harmony. Amongst his



"THE POOL IN THE WOOD"

BY N. DIAZ

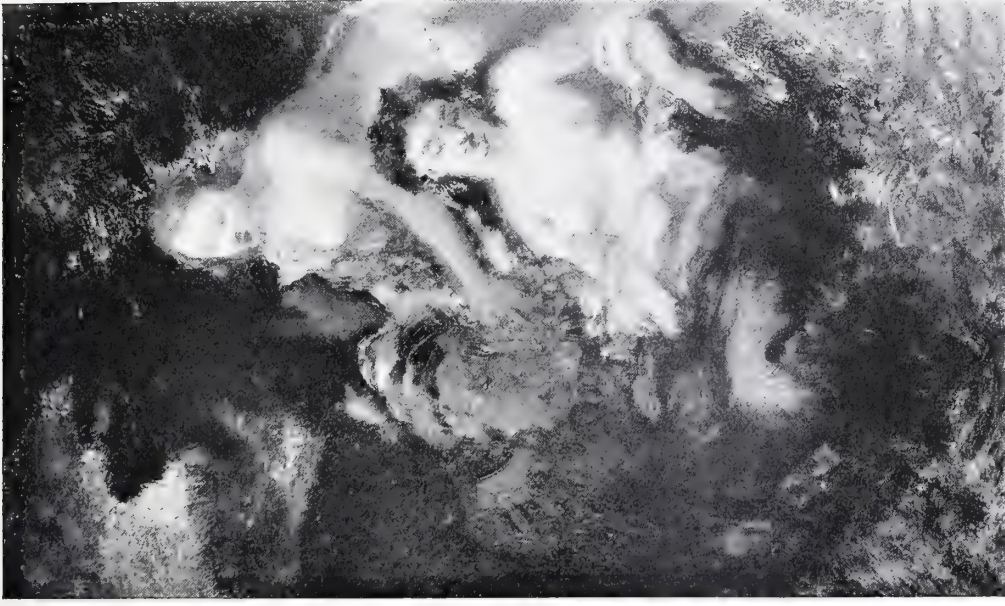


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"SUSANNAH"

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"WOOD NYMPHS"

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"THE ROAD THROUGH THE WOOD"

BY N. DIAZ

the finest pictures in Mr. Young's collection is *Solitude*, by Jean François Millet. This large and imposing landscape, which was exhibited at the Guildhall in 1898, has, we understand, been purchased for the Wilstach Gallery, Philadelphia, and

the American nation is to be congratulated on its acquisition. Here the artist has successfully presented the break of winter, the first hope of spring. The pale salmon hue of a winter sunset, which gives colour to the melting snow and dark leafless trees, adds a charm to the quiet restfulness of the scene, while the beautiful grey of the sky is not the least attractive feature of this entrancing picture. It is to be remarked that though the canvas is very thinly painted, there is no suggestion of weakness; on the contrary, the work has a feeling of solidity and bigness. There are several fine figure pieces by Millet in the collection, of which *The Good Samaritan* (p. 199) is characteristic. It is interesting as a peasant's version of the subject and is beautifully drawn, while the laboured movement of the man carrying the helpless form is admirably suggested. Finer in colour is the *Hagar and Ishmael*, in feeling akin to the *Going to Labour* in the Glasgow Corporation Gallery; *The Little Shepherdess*, a smaller work, about 8 by 6 ins., is a typical and beautiful example of the master's art. *The Rescue* (below) is one of the works which Millet

produced in emulation of Diaz, and is not to be compared with two splendid chalk studies in the collection, *The Shepherd* and *The Track of the Wolf* (p. 200). Here is expressed all the pathos and tragedy of rustic life, treated with that



"THE RESCUE"

BY J. F. MILLET



"THE GOOD SAMARITAN." BY
JEAN FRANÇOIS MILLET



"THE TRACK OF THE WOLF"

BY J. F. MILLET



"THE SHEPHERD"

BY J. F. MILLET

The Alexander Young Collection—III. Some Barbizon Pictures



"SUNSET"

BY JULES DUPRÉ



"EVENING"

BY JULES DUPRÉ



"THE POND"

BY JULES DUPRÉ

simplicity and dignity so peculiar to the great peasant painter.

In *The Pond* (above) Jules Dupré is seen at his best; indeed, he here attains to a level far above that which he usually reaches. It is a rare example of landscape painting, full of poetry, rich in quality, and withal a faithful study of nature. Dupré was so versatile and so prolific that his work at times fell far short of that of his *confrères*. He was, however, a real poet of the brush, and judged by such works as this, he is worthy to rank with the best of the French Romantics. His verse-painting was generally of the melancholy order, and it is perhaps for that reason that he has not yet gained the recognition he deserves. His *Sunset* (p. 201) is a direct study from nature, dramatic in feeling and possessing qualities reminiscent of Rousseau. The brush work is firm and the palette knife has been used with discretion. During the latter part of his life Dupré developed a fondness for painting the sea, and this phase of his art is well represented in his *Evening* (p. 201), a sea-piece treated in the spirit of true romanticism. The gleaming path of the moon across the water and the vast expanse of sky are cleverly handled.

Not the least important feature of Mr. Young's collection is the remarkably fine group of cattle pictures by Charles Jacque and Constant Troyon, two artists who, while entirely in sympathy, approached their work from different standpoints. Imbued strongly with the spirit of romanticism

Jacque usually preferred to depict his animals in the misty light of evening, while Troyon's art was of the more robust order, and of the two he is generally acknowledged to be by far the greater artist. As a painter of sheep Jacque had few equals, as can be seen by the illustrations of his works here, especially *The Old Shepherd* (p. 204), one of the artist's finest pictures. Here the blue grey tone is a somewhat unusual one and was seldom affected by the rest of the Barbizon men. The movement of the sheep is wonderfully suggested, while the balance of the composition and the decorative

qualities are fine. The figure of the old man surrounded by his flock is dignified and impressive. A subject which would appeal strongly to the artist is *The Sheep Barn* (p. 204), where he had an opportunity, not only to indulge in the painting of his favourite sheep and poultry, but also to attempt the solution of the great problem of light and shade. The picture is attractive in colour and



"POULTRY"

BY CH. JACQUE

The Alexander Young Collection—III. Some Barbizon Pictures



"THE FLOCK"

BY CH. JACQUE

of fine quality, and while the composition is full it is quite natural. That Jacque also excelled in the painting of poultry is evidenced by the fowls running about the barn, while another proof of his ability in this direction is to be found in the small

but admirable study *Poultry* (p. 202). Two other works by him in the collection deserve special mention; one, *The Flock* (above), is a minute cabinet picture only 8 by $3\frac{1}{2}$ ins., and very complete. It is unusual to find so highly-finished a painting



"THE SHEPHERDESS"

BY CH. JACQUE

The Alexander Young Collection—III. Some Barbizon Pictures



"THE OLD SHEPHERD"

BY CH. JACQUE

by Jacque of this size, and it may possibly have been a consideration for a large canvas. In any case it is a delightful little picture and one which will repay careful study. The general tone of greyish yellow is somewhat peculiar but attractive.

surpassed in size and perhaps in quality by the *Vaches au Pâturage* (p. 207), one of the grandest and most important works the master ever produced. The painting of the beasts in the foreground is superb, and they seem to form a

The Shepherdess (p. 203), painted in 1872, is treated more in the spirit of the modern Dutchmen.

Amongst the many superb works by Troyon in the collection, none display his finest characteristics better than *La Charrette de Foin* (p. 210). In this are shown not only his unique qualities as a painter of cattle, but also his great powers as a landscapist, which are sometimes forgotten. Moreover, the composition is good, and the details, as for instance the two dogs looking at one another in the foreground, are well considered and admirably executed. This large and sunny canvas is



"THE SHEEP BARN"

BY CH. JACQUE



"TURKISH WOMEN" BY N. DIAZ



"SHEPHERD RESTING" BY CH. JACQUET



"HOMEWARDS"

BY C. TROYON



"DRIVING GEESE"

BY C. TROYON

The Alexander Young Collection—III. Some Barbizon Pictures



"VACHES AU PÂTURAGE"

BY C. TROYON

animals always belong so entirely to their surroundings. The rest of the picture, beautiful as it is with the landscape stretching away to the far distant horizon and the fine open sky, would lose nearly all its charm were the cattle in the foreground taken away. A much smaller but somewhat similar picture is *Cattle Resting* (p. 209), which, though a fine rendering of pastoral beauty, does not approach the larger canvas in breadth of treatment and loftiness of conception. Charming in colour and beautifully

necessary part of the scene. It is one of the most striking features of Troyon's cattle pictures, that the

animals always belong so entirely to their surroundings. The rest of the picture, beautiful as it is with the landscape stretching away to the far distant horizon and the fine open sky, would lose nearly all its charm were the cattle in the foreground taken away. A much smaller but somewhat similar picture is *Cattle Resting* (p. 209), which, though a fine rendering of pastoral beauty, does not approach the larger canvas in breadth of treatment and loftiness of conception. Charming in colour and beautifully



"SHEPHERD COLLECTING HIS FLOCK"

BY C. TROYON

The Alexander Young Collection—III. Some Barbizon Pictures

birds so cleverly suggested. To the same class belongs *Homewards* (p. 206), though it is not of such fine quality as the former work. Very different in feeling to the works by Troyon already mentioned is the *Shepherd collecting his Flock* (p. 207), a rich dark picture superbly treated in a dramatic and impressive manner, the figure standing out against the golden sunset with telling effect. The brushwork in the sky is particularly fine, and the heavy clouds rolling up from the right of the picture show great depth of colour; but the most notable feature of this work is the manner in which the artist has caught that strange, mysterious luminosity which is seen just as the storm is about to break, before the sunlight has disappeared. It gives to everything a weird, almost ethereal appearance, and lasts only one or two minutes. It is an effect which many artists have attempted to place on canvas, but which requires the brush of a master like Troyon. Less dramatic and profound, but somewhat similar in feeling, is *By the River* (p. 210), an evening scene. Here we have another magnificent sunset, with the big dark trees silhouetted against the sky. *The Mill Stream* (on this page) is an attractive little picture well composed, and, in spite of a rather heavy sky, possessing the feeling of summer. The painting of the swirl of the water as it leaves the wheel is admirable.

Before leaving the Barbizon pictures we should mention that Mr. Young possessed a number of works by Constable. They are not large, but extremely interesting as a means of comparing the great English landscapist with the men of Fontainebleau; for it is generally acknowledged that it was Constable who first pointed the way for them in landscape painting, and his example encouraged them to develop that love of

Nature which is the predominating feature of their art. His famous *Haywain*, now in the National Gallery, was one of the chief means of bringing about the regeneration of landscape painting in France during the early part of last century, when it was exhibited at the Salon, together with two other pictures, in 1824. One of these latter, *Hampstead Heath, looking towards Harrow*, was quite recently shown at Messrs. Agnew's Gallery in Bond Street.

We take this opportunity of mentioning that Messrs. Wallis and Son, of the French Gallery, were associated with Messrs. Thomas Agnew and Sons in the purchase of Mr. Young's collection, and we are indebted to them as well as to Messrs. Agnew for kindly allowing us to make the reproductions which accompany these articles.

E. G. HALTON.



"THE MILL STREAM"

BY C. TROYON



"CATTLE RESTING"
BY C. TROYON



"LA CHARRETTE DE FOIN"

BY C. TROYON



"BY THE RIVER"

BY C. TROYON

Alfred Stevens, Belgian Painter

THE ART OF THE LATE ALFRED STEVENS, BELGIAN PAINTER. BY FERNAND KHNOPFF.

WHEN in February, 1900, a group of French painters in Paris, under the presidency of the Comtesse Greffulhe, the *grande dame* of Art, obtained for the Belgian painter, Alfred Stevens, the honour (hitherto without precedent for a living artist) of an exhibition at the École des Beaux-Arts, that subtle poet, the Comte Robert de Montesquiou, wrote a preface for the catalogue in which he formulated his delicate appreciation of the master in so definite a fashion that I cannot do better than simply transcribe it here in great part :

"Alfred Stevens, the last—and perhaps the first—of those lesser Flemish masters who were great masters, since he surpasses Terburg and yields in no point to Vermeer.

"Stevens, whom I would willingly call the *sonnettiste* of painting, for the art with which, in his exquisite panels, he combines so harmoniously all the sheen of mirrors and satins, of lacquers and enamels, of eyes and of gems.

"Stevens, concerning whom the present sovereign of Flanders might have repeated, on sending him to France (a gift precious above all others!), the Duke of Burgundy's words about Van Eyck: 'I send you my best workman!'

"Among the many claims of this subtle monographist of the eternal feminine to our admiration I would signalise the art with which, in his skilful and refined pictures, he varies the *motif* of Woman and Love under the form of that *billet-doux*, so often torn and scattered to the winds like the petals of a white rose; till Stevens might almost be called the '*peintre aux billets*,' as an old Swiss master was once the '*peintre aux œillets*.'

"I claim another merit for him—for that future of his which already exists in the present—in his contribution to the history of costume. In the retrospective view of Alfred Stevens's canvases we find the curious fashions of the Second Empire, and especially those Indian cashmere shawls of which Stevens will ever remain the unique painter, as was his master, Van der Meer of Delft, of those vast unrolled maps which hang azure oceans and many-coloured continents on the peaceful walls of Dutch interiors."



THE LATE ALFRED STEVENS

FROM A PHOTOGRAPH BY DORNAC, PARIS

Alfred Stevens, Belgian Painter

Alfred-Émile-Léopold-Joseph-Victor-Ghislain Stevens was born at Brussels on May 11, 1823. His father, Jean-François-Léopold, had been an orderly officer of William I., King of the Netherlands. His mother was Cathérine-Victoire Dufoy. Three sons, Joseph, Alfred and Arthur, with a daughter who died young, were born of the marriage. "The eldest was that other great painter who (as Camille Lemonnier has said in his fine monograph on Alfred Stevens) deserves a place by the side of Decamps and Troyon as a marvellous animal-painter; to his contemporaries the youngest was the ambassador of Rousseau, Millet and Corot, then still subjects of discussion and almost obscure."

The father of the future master loved pictures passionately, buying and selling them from predilection; it is therefore no matter for surprise that while still quite a child, attending the courses at the Athenée in Brussels, Alfred Stevens worked on Thursday afternoons (his holiday) in the studio of François-Joseph Navez, devoting himself solely to drawing, because the master categorically forbade his pupils to paint until they had thoroughly acquired the science of form.

"One day," writes the painter of the *Dame en Rose* to M. Jules Du Jardin (the learned author of "L'Art Flamand," a valuable work which yields us much information), "one day we were told that M. Navez would not come to correct the studies of his pupils. I begged a little money from my grandmother, Mme. Dufoy, and I painted a large head from nature. As it chanced M. Navez came after all, towards evening. 'Who painted this head?' he demanded, on seeing my work, hastily thrust into a corner. 'Little Stevens,' someone replied. 'Put on your cap, I shall take you to your grandfather,' said the classical painter, and he took me by the hand. I confess that I was trembling all over when we arrived at the house of M. Dufoy, a worthy and honest man of commerce. But my fright turned to stupefaction when I heard Navez inform Dufoy: 'I have come to tell you that your grandson is going to be a great painter some day.' And I still possess that study of a head, my first success in painting. I don't know why, but it suggests Géricault; for many French artists, and not unimportant ones either, have said to me: 'What a fine thing of Géricault's you have there!'"

The artistic vocation which revealed itself thus suddenly in the child corresponded fully with the secret desires of his parents, who were little inclined to oppose it. Alfred was entered for the evening drawing-courses at the Brussels Académie,

and his rapid progress was remarked. In 1844 he went to Paris, where he continued his studies under the painter Camille Roqueplan, a friend of his father. Roqueplan soon fell ill, however, and had to go to the south of France. The young man thereupon gained admission to the École des Beaux-Arts, entering sixteenth among a large number of candidates. He thus enjoyed the teaching of many celebrities of the French school, notably that of Ingres, concerning whom he liked to relate that the old master, recognising how thoroughly versed he was in osteology, advised him one day, when correcting one of his drawings from nature, to look upon what, for example, was really a kneecap, as a mere stone, for fear of conventionality.

A family bereavement—the death of Mme. Dufoy—recalled the student to Brussels, and it was in Belgium, after this event, that he painted his first picture, *Un Soldat Malheureux*. It was purchased from him by M. Godecharle, a picture-dealer and a son of the celebrated sculptor. Towards the end of 1849 Alfred Stevens returned to Paris, but being unable to afford the rent of a studio for himself alone, he established himself in that of his compatriot, Florent Willems, and prepared for his *début* as an artist. This he achieved in a brilliant manner, and his first works attracted much attention. In the "Revue de l'Exposition Générale de Bruxelles de 1851" was to be read as follows: "Although the latest comer, M. Alfred Stevens is among those who have arrived the first. We place him at the head of *genre* painters for his three charming little pictures, *Soldat Huguenot*, *Regrets de la Patrie*, and *L'Amour de l'Or*. They are three exquisite pearls, the value of which has been speedily recognised by connoisseurs."

But before proceeding further our readers must be assured that it is useless to attempt to describe the works achieved by Alfred Stevens during the best years of his life (towards the end of his long career embarrassed circumstances sometimes forced hasty and superabundant production upon him). These beautiful paintings do not lend themselves to "literary transposition," for their essential technical beauty surpasses all comparison; they must be seen and admired in their actuality. We shall therefore content ourselves with collecting various fragments of criticism which help to show how and by whom these memorable achievements were appreciated.

Alfred Stevens's career had opened brilliantly, and his subsequent success never failed. In 1853 he exhibited the *Matin du Mercredi des Cendres* in



"LE SPHINX PARISIEN." FROM THE PAINTING
IN THE MUSÉE D'ANVERS BY ALFRED STEVENS.
(Photo. P. Becker.)

Alfred Stevens, Belgian Painter

Paris. This canvas was bought by the French Government, and presented to the Musée of Marseilles. In the same Salon he had also *Le Découragement de l'Artiste*, and a scene studied from nature—the spectacle of a man found assassinated at Montmartre, painted in the historical style, according to advice given the young master by Troyon. This painting won him the first medal. In 1855 he obtained another medal at the Exposition Universelle for the picture named *Chez Soi*; and in the same year, at the Antwerp Exhibition, he was given the cross of the Order of Leopold—thanks to the influence of Henry Leys.

Two years later *La Consolation* won such admiration in the Paris Salon that Gustave Planche, the famous critic of "La Presse," would not deign to bestow a word on anyone save Alfred Stevens and Gustave Courbet.

At the Paris Exposition Universelle of 1867 Alfred Stevens triumphed afresh; he exhibited eighteen works—marvels that in his "Salons" Thoré Burger qualified in these terms: "The *Dame en Rose* . . . shines amid the elegant company like the finest flower in the centre of a fresh bouquet. This painting, and some others by M. Alfred Stevens, exhale a sort of perfume. There is certainly much analogy between colours and odours. The *Dame en Rose* smells a little of the camellia. The young woman in pale lemon-colour smells of amber. . . . In *Tous les Bonheurs* a beautiful woman in garnet-coloured velvet is suckling her child. After the pink lady and the lemon-yellow lady, one of the most fascinating is the pearl-coloured lady. She stands in profile beside a table, upon which is a vase of *Fleurs d'Automne*: she has flaxen hair, and a black mantilla over her dress, flat grey in tone. All in a minor key, as we should say in music; all 'broken,' as we may say in painting. The great colourist Velazquez played on such

gamuts of harmony. Another young girl admires *L'Inde à Paris*—a little elephant of precious materials. Another hangs a branch of box over a portrait. Another reads a letter which brings her *Une douloureuse Certitude*. Another looks out of the window to see whether *Le Temps incertain* will prevent her from going out. Another . . . but you see very well that what they are doing is a matter of indifference. They are living the lives of 'women of quality.' The insignificance of the 'subject' in these pictures by Alfred Stevens possesses therefore its own significance, perfectly expressing the ways of aristocratic society—even



"LA VISITE MATINALE"

(In A. Sarens' Collection. Photo. P. Becker, Brussels)

BY ALFRED STEVENS

Alfred Stevens, Belgian Painter

of middle-class society. . . . Ever it is the rule that the subject scarcely matters, provided that the artist has rendered well what he has chosen to depict. M. Alfred Stevens chooses women of elegance for his subjects; and no one paints better the new and rich stuffs, the embroidered cashmeres, the carpets and the small details of luxurious dwellings. He draws and models correctly figures, heads, arms and hands, a rare achievement among painters of miniature figures. His execution has that breadth which we demand in pictures of large dimensions."

In 1869 the master travelled in Spain and afterwards in Holland. It never occurred to him to visit either Germany or Italy.

During the war of 1870 Alfred Stevens would not leave Paris, and on September 4, 1871, he wrote to General Trochu for permission to enter a regiment of French cavalry; to which (writes M. J. Du Jardin) the general replied that two reasons militated against the realisation of his desire—the first, his being an alien; the second, his talent as an artist. But fight he must, nevertheless! He wrote next to his acquaintance, Étienne Arago, mayor of Paris (who tells the story in his "Histoire du Siège de Paris," holding up this Belgian as an example to those Frenchmen who had left their country in the hour of danger), and having obtained permission to bear arms and to join the Garde Nationale, he sent his wife and children to Brussels, and himself remained in Paris alone with his mother. He remained in France after the peace, and his renown and his genius were still growing.

At the historic exhibition of Belgian art at Brussels in 1880 Stevens had a triumph.

Again at the exhibition of portraits of the century,

at Brussels, his great pastel portraits of women made a sensation; as did also his sketches for the panorama of the history of the century, painted on the occasion of the Exposition Universelle at Paris in 1889 (with the collaboration of H. Gervex, and the assistance of some meritorious young artists, among whom we may mention Stevens's son Léopold, P. Sinibaldi, Gilbert, Picard, and the architect Cugnet).

"In December, 1895," says M. J. Du Jardin, "there was a feast for the eyes in the Maison d'Art, Avenue de la Toison d'Or, Brussels: here were to be found collected together the greater number of the works of the celebrated



"DÉSESPÉRÉE"

(Musée D'Anvers. Photo. P. Becker)

BY ALFRED STEVENS



"UNE CONVERSATION À LA CAMPAGNE." FROM THE
PAINTING IN THE MARLIER COLLECTION BY ALFRED STEVENS.
(Photo. P. Becker.)

Alfred Stevens, Belgian Painter

artist. He has obtained—let us put it on record—all the highest distinctions and official honours, to which he attaches great importance, while honestly doubting whether he has deserved them.”

And this was indeed an entire feminine world, which justified the following noteworthy remarks by Camille Lemonnier:—“I recognise two great painters of womanhood in the present century—Alfred Stevens and François Millet. Poles asunder as they are in their points of view, they have in their two methods of understanding her summed

up the modern woman from one extreme to the other. Millet's woman does not live; she gives life to others. Stevens's lives herself, and gives death to others. The atmosphere breathed by the former is eternally refreshed by the winds, and is bounded only by the great open firmament. The latter, on the contrary, breathing an atmosphere of poison, stifles in mystery, pain, and perfumes. . . . Alfred Stevens and François Millet open out in their women great vistas into the unknown. They each present the problem of woman,

and pose her in the attitude of the ancient Sphinx. The world of woman touches the world of man, moreover, at so many points that to paint woman is to paint us all, from the cradle to the grave. It will be the characteristic mark of the art of this century that it has approached contemporary life through woman. Woman really forms the transition between the painting of the past and the painting of the future.”

If the work of Alfred Stevens has inspired pages in this grand style from the pen of such a powerful writer, it has also produced from the painter himself certain remarks, ranging in tone from gay to grave, and generally of profound interest to his brother-artists. It is for their benefit that we have selected a few of these “Impressions”:

“I. We must be of our own time: we must submit to the influence of the sun, of the country in which we dwell, of our early education.—II. A man does not understand his art well under a certain age.—IV. One should learn to draw with the brush as soon as possible.—XIII. Nobody is a great painter save on condition of being a master workman.—



“LA DAME EN ROSE”

BY ALFRED STEVENS

(Musée de Bruxelles. Photo. P. Becker)



"LE DERNIER JOUR DU VEUVAGE"
BY ALFRED STEVENS

(In the Warocque Collection. Photo. P. Becker)



Musée de Bruxelles. Photo. P. Becker)

"L'ATELIER." BY
ALFRED STEVENS



"LA VISITE." BY
ALFRED STEVENS

(In Ve. Cardon's Collection. Photo. P. Becker)



(Musée de Bruxelles. Photo. P. Becker)

"TOUS LES BONHEURS"
BY ALFRED STEVENS

Old Austro-Hungarian Peasant Furniture

XIV. Execution is style in painting.—XX. An even mediocre painter who paints his own period will be more interesting to futurity than one who, with more talent, has only painted times which he has never seen.—XXXVII. A picture cannot be judged justly until ten years after its execution.—XLII. Painters who depict their own time become historians.—XLVII. Woe to the painter who receives approbation only from women!—L. We can judge an artist's sensibility from a flower that he has painted.—LXIII. In the art of painting one must first of all be a painter; the thinker comes afterwards.—LXXIII. A picture should not, as is commonly said, stand out from its frame; the very opposite should be said.—XC. Time beautifies sound painting and destroys bad.—XCI. Bad painting cracks in stars; good painting becomes like fine crackle china.—CXV. To paint modern costume does not constitute a modernist. The artist attracted by modernity must above all be impregnated with a modern feeling.—CXXIV. There should be quinquennial exhibitions in which each artist should only be permitted to exhibit one single figure that said nothing.—CXXVII. By looking at the palette of a painter, we may know with whom we have to reckon.—CXLVI. A fine picture of which one admires the effect at a distance should equally support closer scrutiny.—CCIV. The execution of a fine painting is agreeable to the touch.—CCV. A true painter is always a thinker.—CCVIII. Certain Dutch masters seem to have painted with precious stones ground into powder.—CCXLVII. To have a master's picture retouched is a crime that ought to be severely punished by law.—CCLII. Nothing is pardoned in a single figure picture; many things are excused in a picture with several figures.—CCLVI. Painting is not done for exhibitions: refined work is smothered at the Salon; "shouters" come off better.—CCLXVII. The sincere approbation of his brother-artists is the most flattering reward a painter can have.—CCLXVIII. Nothing can equal the happiness felt by a painter when, after a day's labour, he is satisfied with the work accomplished; but in the contrary case what despair is his!—CCXCIV. The Flemings and the Dutch are the first painters in the world.—CCXCV. An arm by Rembrandt, though perhaps too short, is yet alive; an arm by the proficient in theory,

though exact in proportion, remains inert.—CCXCVI. Rubens has often been of harm to the Flemish School; while Van Eyck has never been anything but its benefactor."

FERNAND KHNOFF.

OLD AUSTRO-HUNGARIAN PEASANT FURNITURE. BY A. S. LEVETUS.

To the student of the evolution of native art Austria-Hungary, with its diversity of races, offers exceptional opportunities. In spite of the fact that machinery is now more and more employed to do with feverish haste that which was formerly done slowly and thoroughly, there still remains a wide field of exploration in the homes of the peasants. The builders and carpenters in remote villages continue to build and decorate these homes as their forbears did in the past, and if occasionally they pay a visit to the towns and view with eyes of wonder the changes that are taking place, they return to their homes content to jog along as before with a modest measure of comfort, and without any eagerness to emulate the townsmen.

There is a growing desire in Austria-Hungary to



FIG. I.—PEASANT FURNITURE FROM UPPER AUSTRIA AND BOHEMIA
(Museum für Volkskunde, Vienna, and other Museums)

Old Austro-Hungarian Peasant Furniture



FIG. 2.—PEASANT'S KITCHEN

(*Kulturhistorisches Museum, Graz*)

STYRIA, 16TH CENTURY



FIG. 3 —PAINTED FURNITURE FROM TYROL, WITH CRADLE FROM CARNIOLA
(*Museum für Volkskunde, Vienna*)

Old Austro-Hungarian Peasant Furniture

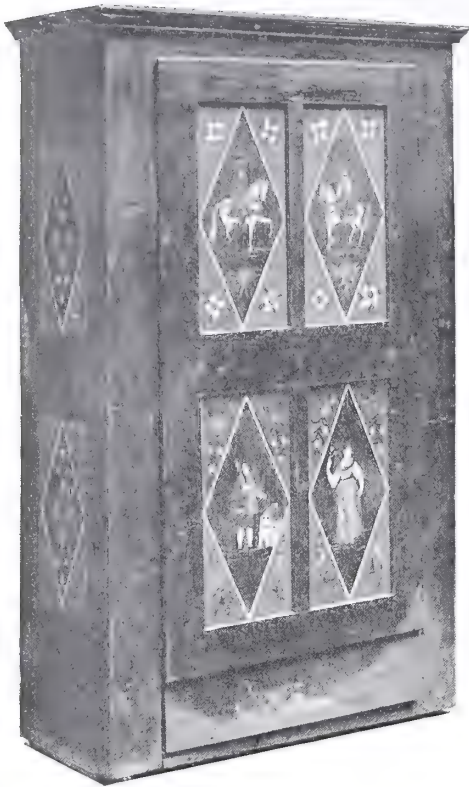


FIG. 4 —CUPBOARD
NORTH MORAVIA
EARLY 19TH CENTURY
(*Mährisches Gewerbe-Museum, Brünn*)

foster national art and rescue it from oblivion; hence the establishment of *Fachschulen* (craft schools) and local museums. Throughout the provinces, through the zeal of the directors of these museums, many old specimens of peasant furniture—more, indeed, than one would have expected—have been rescued as the result of their explorations in distant villages. In Tyrol and those parts where peace has reigned, the specimens of furniture preserved are both older and more beautiful than in those where the “dogs of war” have been let loose for centuries.

In Tyrol many well preserved specimens of furniture and household utensils dating from the middle ages have been found, while in Hungary, Bohemia, Moravia, Croatia, there is nothing earlier than the end of the seventeenth century.

The difference between the races is shown in the colouring and form of decoration. In Tyrol there is much chip-carving, either coloured or stained, for Tyrol is the land of carving. In Salzburg and the Salzkammergut poker-work decoration is preferred; while farther north and east the colouring is richer, particularly among the Slavs, whose love of bright hues finds expression in everything about them. In the villages of Moravia, Croatia, Bohemia and Hungary every spring the houses outwardly and inwardly receive new coats of paint, rich in their colours but unvarying in the designs for the particular district, which are always respected and preserved from harm and innovation. This decorative embellishment is always done by the women while the men are at work in the fields.

The distribution of the furniture differed, and does still differ, in the different districts. In the living-room there is usually a corner cupboard, or chest, holding the treasures of the household, and upon it stands a cross or holy image, the pictures—generally religious subjects—being hung to the right and left of the cupboard. A rack for the show plates and other articles occupies the centre of another wall; a large cupboard, upon which are placed more treasures, fills in a third; while the fourth is taken up with a bench, which, if the family be a large one, extends over parts

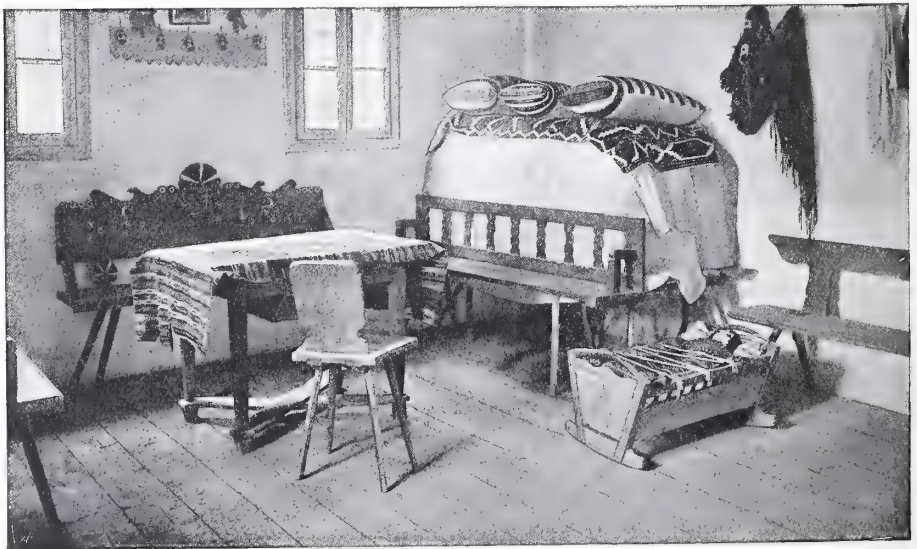


FIG. 5.—HUNGARIAN PEASANT FURNITURE
(*Museum für Volkskunde, Vienna*)

Old Austro-Hungarian Peasant Furniture

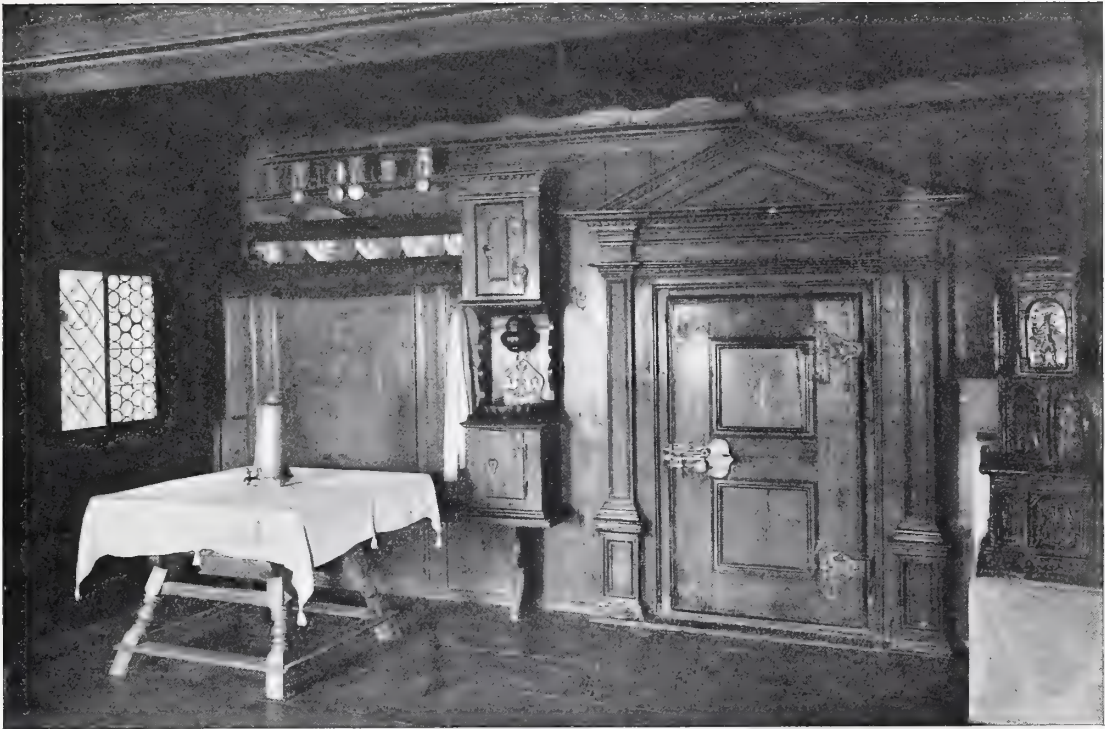


FIG. 6.—PEASANT'S LIVING ROOM

(*Kulturhistorisches Museum, Graz*)

FROM RAMSAU, STYRIA



FIG. 7.—PEASANT FURNITURE

(*Böhmisch-Slavisches Ethnographisches Museum, Prague*)

FROM BOHEMIA

Old Austro-Hungarian Peasant Furniture



FIG. 8.—PAINTED PEASANT FURNITURE FROM THE BORDERS OF SILESIA AND MORAVIA
(*Museum für Volkskunde, Vienna*)



FIG. 9.—HUNGARIAN PEASANT FURNITURE
(From Martin Gerlach's "*Volkstümliche Kunst*")

Old Austro-Hungarian Peasant Furniture



FIG. 10.—PEASANT CHAIRS & WEDDING CHEST TYROL, 16TH-17TH CENTURIES
(*Gewerbe-Museum, Innsbruck*)

chest—still a requisite in every home, though often serving a different purpose—stands on feet, and in this respect is uncommon. The ground-colour of the furniture varies, both according to the district and the peculiar taste of the owner, the motive but rarely. Here the cupboard has a wave pattern interspersed with curves, and the panels have the usual vase with flowers emerging from it. The tables



FIG. 11.—A GROUP OF AUSTRIAN PEASANT-MADE CHAIRS AND CRADLE
(*Museum für Volkskunde, Vienna*)

of two walls. Before this is placed the table; there are chairs for the master and mistress or guests, and benches for the children and servants, if there be any. Close by is the stove. In former days the spinning-wheel occupied a prominent place, but is now either relegated to an out-of-the-way corner or it is altogether absent.

Our first illustration shows furniture from Upper Austria, dating from the middle of the eighteenth century. The wedding



FIG. 12.—PEASANT CHAIRS TYROL, 16TH-17TH CENTURIES
(*Gewerbe-Museum, Innsbruck*)

Old Austro-Hungarian Peasant Furniture



FIG. 13.—WEAVERS' GUILD CHEST FROM JABLUNKAU, SILESIA
18TH CENTURY
(*Museum für öst. Volkskunde, Vienna*)

vary but little in form; they are essentially strong, and are put together so as to be easily taken apart. The chairs, which also offer little variation except in the ornamentation, formed one of the principal features of the household.

In olden times the master of the house was the only one who was favoured with a chair, and it was usually presented to him as a wedding gift by his bride. The spinning-wheel here shown comes from Nové Strasceci, in Bohemia, a place once celebrated for homespun linens.

Fig. 2 shows an old Styrian kitchen known as a "smoke" kitchen; similar ones are still to be seen in the remote districts of Styria. The centre of a peasant's house was formed by a corridor or hall: on the one side was the kitchen, on the other the living-room, which also served as a bedroom. In winter meals were taken in the kitchen, in summer in the hall. The illustration shows the exact

distribution of the household utensils, and it will be noticed how great was their variety. It will be seen, too, that the hencoop also had its place in the kitchen. The small oven to the right served to dry the faggots used for lighting purposes; the butter-churn also has its place, and there is an implement for cutting the white cabbage used for *sauerkraut*, a favourite article of food in all these districts. The fireplace is an exact copy of one dating from the seventeenth century, which is still to be seen in a peasant's house in central Styria; all the utensils, which are original and come from the same part, are of different ages, from early sixteenth to the end of the seventeenth century.

In Fig. 3 we have painted furniture from Tyrol. The cupboard is the same as in Fig. 8. The ground colour of the bedstead is green, the decorations in white and red, the Tyrol colours. It dates from



FIG. 14.—PEASANT CHAIRS AND TABLE
(*Museum für Volkskunde, Vienna*)

FROM MORAVIA



FIG. 15.—WEDDING CHEST
(*Mährisches Gewerbe-Museum, Brünn*)

FROM BOHEMIA

Old Austro-Hungarian Peasant Furniture



FIG. 16.—CARVED AND PAINTED MORAVO-SLOVAKIAN CRADLE
(From Martin Gerlach's "*Volkstümliche Kunst*")

the beginning of the eighteenth century and is a singularly fine and well-preserved specimen. Carved furniture is more characteristic of Tyrol than painted.

The cupboard shown in Fig. 4 was evidently a bridal present from a husband to his wife. On the upper panels are represented a bride and bridegroom mounted on horseback, a custom in Moravia, as may be seen in Uprka's picture of a Moravian wedding. The lower panel shows the husband returning home and the wife awaiting him.

Fig. 6 gives a disposition of furniture common to this day both in Tyrol and Styria. It originally formed the living-room of a rich peasant. All care has been taken to preserve every detail, even to the distribution of the light. Here the earthenware has given place to pewter utensils as befitting a higher grade of society.

Fig. 7 illustrates peasants' furniture from different parts of Bohemia. It will be noticed that the form has been strongly influenced by the barock style; but it still preserves its originality of colouring and ornamentation.

In Fig. 8 we have a living room from a village on the boundary between Moravia and Silesia.

The cupboard, which is dated 1793, shows foreign influence in form and decoration. The ground-colour is a fine golden brown; the two upper panels are ornamented with riders on horseback, typical of the period; the right-hand lower one has a dog guarding his master's house, and that on the left a crowned head. Note the bracket in the corner, with the cross and the beautifully embroidered cloth. In this part everything is adorned with embroidery to this day.

It will be seen from Figs. 5 and 9 that Hungarian peasant furniture differs widely from that of other nations, except the Croatian. The bright-hued embroidered towels serve like tapestries for the decoration of the whitewashed walls, and the chests placed one on the top of the other add their share of decorative effect, as do the various articles of furniture with their pomegranate designs. The pile of pillows is characteristic of all races where

at night the living-room is transformed into a bed-room, and where every available place, such as floor and bench, serves as a bed.

Chairs were of various forms, many evidently being copies of those in the homes of the better class. In Fig. 11 there is one of which the back was evidently meant

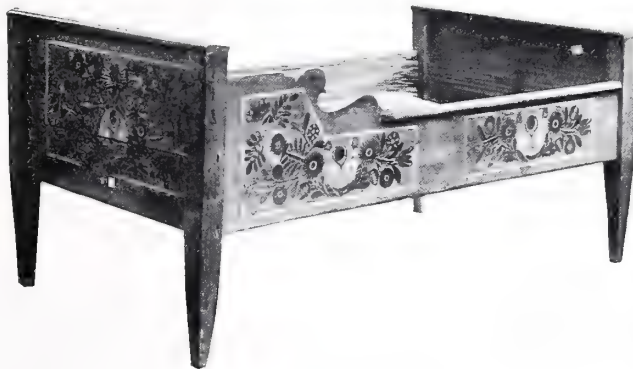


FIG. 17.—PAINTED BEDSTEAD FROM THE ENNSTHAL
(Museum für Volkskunde, Vienna)



FIG. 18.—CARVED AND PAINTED CRADLE FROM STYRIA
(Museum für Volkskunde, Vienna)

Old Austro-Hungarian Peasant Furniture

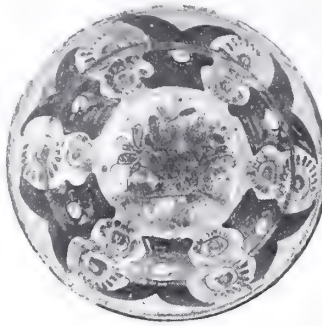


FIG. 19.—PEASANT PLATES

(*Museum für Volkskunde, Vienna*)

FROM ISTRIA, END OF 18TH CENTURY

to be a portrait, for the features are sharply defined. The queer thing sticking up from the head may have been meant to represent the feather brush



FIG. 20 —PAINTED EARTHENWARE UTENSILS
(*From Martin Gerlach's "Volkstümliche Kunst"*)

which always adorned the hat. Next to this is a spinning-chair with one arm. The chairs here illustrated are from various districts of North and South



FIG. 21.—EARTHENWARE JUG WITH FIGURE ORNAMENTATION
(*Photo. M. Gerlach*)



FIG. 22.—PAINTED DRINKING VESSEL WITH PEWTER LID
(*Photo. M. Gerlach*)

Old Austro-Hungarian Peasant Furniture

Tyrol, and many bear traces of Italian influence.

Two fine examples of chests are shown in Figs. 13 and 15. One is a Bohemian wedding-chest, painted by someone who had a fine sense of colour and decorative effect; the other, that of the Weavers' Guild in Jablunkau, Silesia, in which a certain beauty and dignity have resulted from the carefully thought-out design.

An immense amount of loving labour was spent on cradles, whether carved or painted. The ground colour of that shown in Fig. 16 is celestial blue; the birds are symbolical of the stork, supposed to provide good children with brothers and sisters in this part of the world. The carved one in Fig. 18 has a painting representing a priest with bell and book to keep away harm from the loved one.

Peasant pottery is a very interesting subject and one worth studying. The examples here reproduced are from various districts, as are the spoons and knives illustrated, which were for use as well as for show. Notice with what care these are ornamented. Especially interesting are the spoons shown in Figs. 24 and 27.

Fig. 23 shows a number of walking-sticks, the larger for men, the smaller for women. They are made of wood and beautifully inlaid with mother-o'-pearl and metal, the decoration showing eastern influence.

Wrought iron work has always been a feature of Styria, Tyrol and Istria. Numerous are the



FIG. 24.—PEASANT KNIVES AND SPOONS
FROM OLD STERZING, TYROL
(Property of Herr K. Wohlgemuth, Bozen)

candlesticks and apparatus for lighting purposes to be found in the different museums and private collections, and equally numerous are the firedogs. These, too, require special study. Suffice it to say

here, that even in the making of such objects, religion played a part. In Fig. 26 this is clearly shown: in the centre the cross, to the right a tree representing man's temptation, to the left a ploughman, probably St. Peter.

The whole study of the domestic art of the peasants is so large and so rich, that it is impossible to deal with it in the limits of one article; it would take several even to give some adequate idea of its greatness, its interest, its origin, its development and, alas! its decay, for like all things mortal it is passing away. The authorities are, fortunately, taking energetic



FIG. 23.—WALKING-STICKS OF WOOD WITH METAL AND PEARL ORNAMENTATION
FROM HUZULISCH, BUKOWINA
(Landes-Museum, Czernowitz)

Old Austro-Hungarian Peasant Furniture



FIG. 25.—WROUGHT-IRON CANDLESTICKS
FROM UPPER AND LOWER AUSTRIA
(In the Imperial Industrial Collection, Vienna)

measures to preserve what is left from being lost for ever.

A. S. LEVETUS.

We have received from Mr. Arthur Serena, Executive Commissioner for the Milan International Exhibition, a list of the awards (for engravings, etchings and lithographs) in the Decorative Arts Court of the British section at this Exhibition. To the International Society of Sculptors, Painters and Gravers, as a body, a "Grand Prix" is awarded; while of the members of the Society exhibiting in the "Collectivity," Sir Chas. Holroyd, Prof. Legros and Mr. Joseph Pennell receive "diplômes d'honneur"; Mr. Sidney Lee, Mr. Frank Mura and Mr. A. W. Seaby, gold medals; Mr. Morley Fletcher, Mr. Oliver Hall, Mr. A. S. Hartrick, Mr. L. H. Shannon and Mr. E. J.

Sullivan, silver medals; and Mr. H. M. Livens, a bronze medal. Among other artists who exhibited with the Society, Mr. F. Brangwyn, A.R.A., and M. Lucien Pissarro both receive a "Grand Prix"; Mr. Alfred East, A.R.A., a "diplôme d'honneur"; Mr. E. S. Lawrenson, Mr. Arthur Rackham and Mr. Charles Ricketts, gold medals; Mr. J. D. Batten and M. Olsson-Nordfeldt, silver medals; Mr. Harry Becker, a bronze medal; and Mr. Robert Spencer, honourable mention. Messrs. Anning Bell, Walter Crane, Lewis F. Day, and Howson Taylor have each been awarded a "Grand Prix," and the Guild of Handicraft a "diplôme d'honneur."

At the recent international exhibition of the Munich "Secession," more than a fourth of the works exhibited, excluding those which were not for sale, have been sold, the total number thus disposed of being sixty-nine. Three etchings by Mr. Brangwyn, A.R.A., one of which, the *Santa Maria della Salute, Venice*, was recently reproduced in *THE STUDIO*, and an oil painting by Mr. Alfred Withers were among the purchases.



FIG. 26.—WROUGHT-IRON IMPLEMENTS
(Museum für Volkskunde, Vienna)

FROM ISTRIA

Recent Designs in Domestic Architecture



FIG. 27.—SET OF SHOW SPOONS WITH FIGURES OF SAINTS, ETC., CARVED AND PAINTED BY STYRIAN PEASANTS
(From Martin Gerlach's "*Volkstümliche Kunst*")

his work—a gulf that had been getting wider and wider since the decay of the Guild system, and reached its worst form in the early years of last century. But about the time when John Ruskin was giving his vigorous lectures upon architecture, William Morris and Phillip Webb had begun to create an influence that inspired and still inspires the best domestic architecture of our time. The emotional impetus underlying all that they accomplished brought about an examination and re-valuation of current ideals in relation to art

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

IN giving a few illustrations of Mr. Charles Spooner's designs for country dwellings we append some notes written by Mr. G. L. Morris on the principles by which the architect has been guided in his work.

"To arrive," Mr. Morris says, "at a just and critical appreciation of Mr. Spooner's varied work, and the relation it has to the best artistic tradition of to-day, it will be well perhaps briefly to review those ideas which have helped to revolutionise English domestic architecture during the last forty-five years. Behind their material expression was the passionate desire for a more humane conception of life and art, a desire to reaffirm the view that the two are intimately bound up together. This desire, in fact, marked the beginning of a movement which aimed to bridge the gulf between the craftsman and

and craft, all the more remarkable as being in direct antagonism to the commercial and material tendencies of the age.

"Among the leading ideas which influenced these pioneers, perhaps the most important was the great value they attached to the traditions of architecture—not traditions of style so much as



HALL OF HOUSE AT BURY

CHARLES SPOONER, ARCHITECT

Recent Designs in Domestic Architecture

traditions of workmanship—an aspect of tradition practically ignored in the early Victorian era, and quite a different thing from the literal copying of old forms. Their attitude was much the same as that held to-day by Mr. Charles Spooner and the increasing number of artists who think with him. ‘An artist,’ says Mr. Spooner in a paper read before the Architectural Association, ‘cannot copy other people’s work in form or colour; he may unconsciously reproduce forms and so forth, but however strong the resemblance between his work and that which he most admires it will not be a copy or reproduction, but his own expression of the beautiful.’

“Following upon this sane and reasonable point of view came the critical study and fervid appreciation of the localness of country architecture. The unity of the very stuff of the house with its site and locality became the keynote of beauty. It was felt that in the best English traditions of cottage and country house building, the most satisfactory results were obtained when the builders had recognised and preserved most faithfully this natural tie between the building and the soil.

“Another principle involved a marked change of attitude towards the treatment of material. It became a rule to discountenance the practice of making one material look like another, and instead to give due regard to the intrinsic beauty of each kind of material. It is true that many abominations have been committed in the name of artistic sincerity. Craftsmanship has here and there assumed pedantic airs, peculiar virtue being attached to seams and raw edges, baldness and crudity looked upon as signs of grace, and it has even been regarded as a point of artistic honour to insist that every piece of wood construction should show the joints. This deliberate exaggeration of points of practical detail is neither beautiful nor original. Beauty is relative and orderly, and has no concern with affectation and pose. But notwithstanding these aberrations, the influence of this principle in the main has been a good one, and a most potent factor in contributing to the charm of the modern house.

“These, then, are the ideas forming the groundwork of Mr. Charles Spooner’s work. He seeks beauty which relies on no mere finery, no use-



HOUSE AT BURY, SUSSEX, FROM SOUTH-EAST

CHARLES SPOONER, ARCHITECT

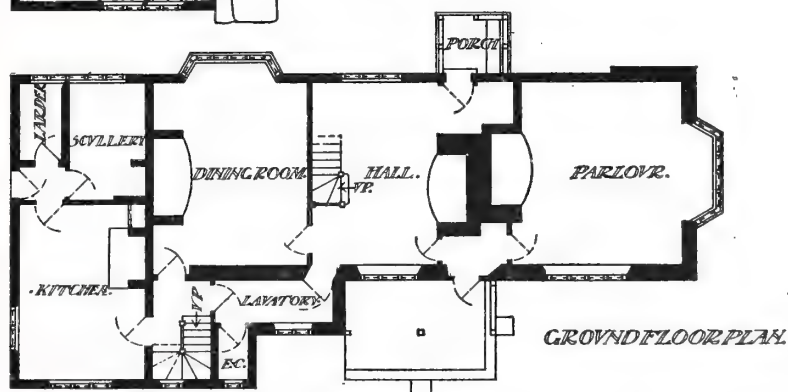
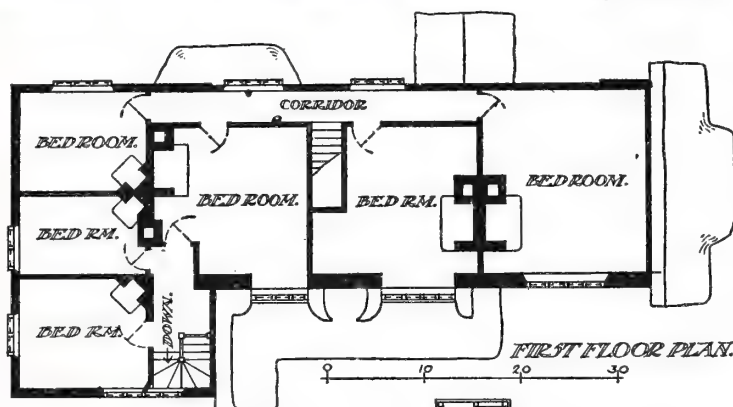


HOUSE AT BURY, SUSSEX, FROM SOUTH-WEST

CHARLES SPOONER, ARCHITECT

less amplification, no superfluous decoration, but finds its sole expression in chastity and simplicity of style. He has, too, that very rare faculty of knowing the right relation of one part to another, the subordinating of 'certain things to other things, and the concentrating of the means at disposal at the right point.' A bookcase, a chalice, or house becomes a synthesis of parts rightly apportioned to obtain unity of expression. A fireplace, for instance, is never made the object of an exceptional display, but carefully considered in relation to the furniture and other parts of the room.

"If there is one side of Mr. Spooner's work in which he is more successful than another, it is probably in the designing



PLAN OF HOUSE AT BURY, SUSSEX

CHARLES SPOONER, ARCHITECT



VILLAGE HALL AND COTTAGE AT WEST MILL, HERTS

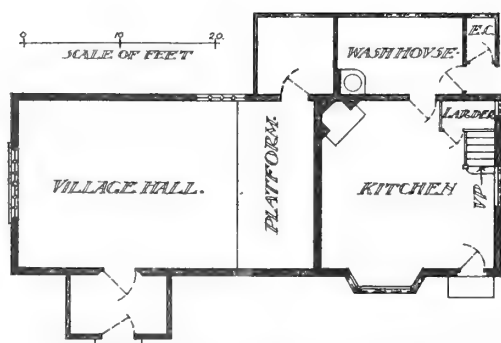
CHARLES SPOONER, ARCHITECT

of furniture. It invariably fulfils its purpose, is exquisite in proportion and refinement, and, without any exception, always put together in the most direct and satisfactory manner. The success he has achieved in furniture design is due to his wide knowledge of tradition, his study of modern needs, his originality and thoughtful consideration

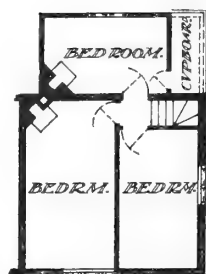
of means to an end, and the work he has done at the bench.

"Mr. Ruskin, lecturing (in 1859) on 'Modern Manufacture and Design,' said that 'The principles on which you work are likely to be false in proportion as they are narrow, true only as they are founded on a perception of the connection of all

branches of art with each other'; or, again, as he says in another part of his lecture, 'you must either help your surroundings or spoil them.' In every phase of Mr. Spooner's work, in his houses and cottages, his furniture and church architecture, from the smallest to the largest detail, this perception of unity is never lost. In this respect how entirely admirable and satisfactory is his cottage at Bury, in Sussex. Sound



GROUND PLAN OF VILLAGE HALL AND COTTAGE.



FIRST FLOOR PLAN

PLAN OF VILLAGE HALL AND COTTAGE
AT WEST MILL, HERTS

CHARLES SPOONER, ARCHITECT

Mr. Brangwyn's Royal Exchange Panel

and straightforward building such as this must carry beauty in its train, and local traditions will be found to bear a true relation to the needs of the case. A cottage to be beautiful must be planned to suit the life of the tenant and to harmonise outwardly with the landscape amid which it is placed. Just as we find in travelling about the country one dialect succeed another as we pass from district to district, so in our countryside architecture every district has its own methods of buildings and its own materials, and a feeling of respect for them (such as we find in Mr. Spooner's work) must always give better results than the dumping down of a cottage of 'marked originality.' When it is possible to achieve such cottage architecture as shown in the accompanying illustrations it is unnecessary to go further than the immediate neighbourhood for inspiration.

"Although the facilities of modern transit have made it an easy matter for the ignorant architect to heap together all manner of materials, both cheap and expensive, without troubling as to the result, and to use them on a site and in such a way that they will look vulgar and ridiculous, it has also given the sympathetic architect a new opportunity to experiment with foreign and manufactured materials, and to judge how far they may be employed without altogether losing the spirit of the district. A drawback may thus become a positive advantage. Where it is impossible on the score of expense to use local materials, rough-cast is perhaps the best of all methods for general application: it is convenient, pleasant, and a not too exacting medium, for it is at once the least and most local of materials. In some of Mr. Spooner's houses and cottages he has covered the walls in this manner.

"How to awaken the average manufacturer to the artistic possibilities of his productions is one of the most difficult problems before the architect and craftsman of to-day; and unfortunately the manufacturer has no desire, and certainly but little encouragement, to educate the public. The British public still loves the cheap and tawdry. It is work such as Mr. Spooner's which will help to accomplish a change and the 'restoration of beauty to life.'"

MR. FRANK BRANGWYN'S NEW PANEL FOR THE ROYAL EXCHANGE.

IN the assignment of subjects to the various artists who have been commissioned to paint a series of panels for the decoration of the Royal Exchange, none have been more aptly chosen than that which was recently completed and unveiled—the work of an artist who stands in the very first rank of England's decorative painters.

In the subject *Modern Commerce*, Mr. Brangwyn has been given a splendid opportunity. As to the degree of success he has achieved in the execution of this work an opinion may be ventured by the critic of the moment, but certain it is that the true position which this work occupies in the history of English painting will not be known to the British art-loving



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL:

"MODERN COMMERCE"

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Royal Exchange Panel

public until that time when future generations shall visit the Royal Exchange, and view the whole series of panels and their painters in that perspective of time which any noteworthy artist and his work must have before a just and final judgment can be passed upon them. Perhaps ere this time shall have come the art of mural painting will have found its place—as distinct from that of the painter of easel pictures as the art of the painter is separated from that of the sculptor. Mr. Brangwyn's panel is a decoration pure and simple, fitted only for the place for which it was painted, and that most admirably. In his appreciation of architectural lines and proportions, it may be safely affirmed that Mr. Brangwyn has few equals among living painters, and none there are whose judgment lies more nearly parallel to that of the able architect. By this means he is enabled to meet the architect more than half-way. The function of his work as a decorator is, he believes, but to embellish the builder's art, a furtherance of the scheme which the architect had in mind, avoiding always the antagonising effect which a realistic rendering must have. "Primarily," he says, "a decoration must be a fine arrangement of masses, and into this must be infused an equally fine and harmonious pattern of colour. These two factors can only be produced by infinite planning, just as the architect's fine proportions can only be the result of much experiment. The subject-matter must ever be subservient to decorative qualities expressed in a conventional manner, every line, every mass of light and shadow and colour, and every object, only lending itself to the decoration of the space—bringing out the spirit, not the reality of the subject."

In his approach to a subject which is in itself of such tremendous scope as that of *Modern Commerce*, he has simplified in a manner which tells forcibly of his power of selection and elimination. The result cannot be regarded as a scene taken from any time or place. It has no story to tell, but, bigger and broader than that,

secondary to its decorative function, it is the symbolising of a vast field of modern human activity.

A broad mass of cool shadow falls across the foreground, in which are found a few telling incidents pertaining to the subject. Rich, strong notes of colour he has used in the fruit and the principal figures, with accidental spots of sunlight bringing the golden light of the middle distance into sharp accent in the foreground. Generally speaking, the scheme is of blue and gold, interspersed with multitudinous notes of rich, harmonious colour neutralised by the use of greys. There is nothing to be found in conflict with the realism of such a subject. On the contrary, it is full of the evidence of a power greater than the realistic painter would disclose. It is the subject reduced to its lowest terms, so to speak, which can come only from the man who knows more than truth, from the man



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL: "MODERN COMMERCE"
BY FRANK BRANGWYN, A.R.A.



"MODERN COMMERCE." PANEL FOR THE ROYAL EXCHANGE.
BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Royal Exchange Panel



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL
BY FRANK BRANGWYN, A.R.A.

But of the effort, and how well he has concealed it, will be known only to those who see the work in its place. The accompanying reproduction of course gives but an inadequate idea of the effect, for the brilliant orange-yellows and greens occurring in the foreground could not be effectually rendered in a photograph.

The great juxtaposition of light and shadow Mr. Brangwyn has ever kept in mind, and, although the parts are painted with a dexterity of handling to which few modern painters attain, yet not once in the whole composition has he shown that the incident has interested him at the expense of the whole. There is, even in his first small sketch, a unity of feeling which could not have been surpassed. It seems to me that herein lies the proof of his greatest power, and that such results can come only from the man whose methods of work are as fixed as those of the architect, from a man whose sense of construction is as strong as that of the builder, and withal, whose feeling for design and colour might in its refinement be likened to that of the early Japanese.

The panel is the gift of Mr. T. L. Devitt, President of the Shipping Federation, who has been instrumental in placing many commissions in the hands of the younger painters and sculptors.

ARTHUR S. COVEY.

who has an infinite fund of knowledge, but with a power of reserve enabling him to use but a fraction of this fund.

As one looks at this space, so sumptuous in its embellishment, one cannot but be impressed with the feeling of vastness it possesses, with the immensity of the size of his accessories, and with the powerful lines, slow in rhythm, of the strong men moving about.

The incidents occurring in the picture tell of the expenditure of untold human energy, yet free from that spirit which complains of the hardships of human toil. Indeed, the composition is so full of life and light and action that the beholder must feel the joy of living expressed—a genuine pleasure which only healthy, wholesome toil can give. It is vastly human in its expression; but more than that, one must feel the power of those long straight lines which shoot upward into the blue light of the heavens, backed as they are by the silvery *cumuli* slowly rising from the grey and golden envelopment below.

Nor is this noteworthy achievement the result of a short period of the artist's effort. Days and months have been given to the composition alone, followed by an assiduous collecting of material. An immense number of studies for figures and accessories were made, both in black-and-white and in colour.



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL
BY FRANK BRANGWYN, A.R.A.



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL
BY FRANK BRANGWYN, A.R.A.

MODERN STAGE MOUNTING
IN GERMANY.—I. MR. FAN-
TO'S WORK AT DRESDEN.
BY PROF. DR. HANS W. SINGER.

THERE is not one among all the many branches of the fine arts which has not undergone a process of rejuvenation lately with us. In every case this was the result of the fact that artists of fertile imagination and wide culture had turned their attention to work which had been for years and decades entrusted to the craft of professional specialists, whose circle of vision had narrowed down considerably in the course of a life of labour particularly directed towards preserving tradition. Whereas in the sciences utmost specialisation prevails, in the arts and letters the "coming man" of our age is distinguished by a touch of universality. In place of the playwright, the lyric poet, the novelist and the short story-teller, we boast of the author who unites in one person all these functions. Our artists, far from limiting themselves in the exercise of their powers, as the still-life, the landscape, the subject or devotional painters were wont to do, have freely stepped from one field of art to another; and the great men of to-day, like their predecessors during the Italian

Renascence, are equally well versed in the handling of the painter's brush, the etcher's needle and the sculptor's modelling tools.

Men of this class are now taking up the matter of stage mounting in Germany, *vice* the man who has been entirely brought up within the walls of the theatre and whose intellectual habitus is one-sided in proportion. The art of the stage seems to be about the last to have been revived, and it is not a little strange that this should be so. One would have expected artists to have turned their attention to it long ago, for it is a field for work as vast as it is interesting. The number of people susceptible to education through the channels of art exhibitions or galleries is, after all, pretty limited. An appeal conveyed by means of such a medium as etching, for instance, will be responded to by lamentably few, if by any at all. But thousands and hundreds of thousands visit the theatres every night, and there is no second opportunity of improving the taste of whole nations in any way equal to the one offered here. For, fortunately, you can attempt to improve taste without moralising, and thus you are not liable to evoke the spirit of opposition which a man of letters has to combat if he should desire to make use of the stage for the purpose of refining our ways of thinking.

The wave of realism which ruffled the seas of painting and sculpture some time ago also broke upon the shores of stage art. It was pre-eminently destined to score a long run of successes here, for it depends upon ingenuity rather than upon taste to bear it up, and ingenuity is the theatrical artist's great stand-by. So, from the "doors that close with a real click," we have gradually made our way—having in the meantime established the stage-carpenter as *the* important man in the bringing out of a new play—to the elaborate storm and sunset with a hundred electric contrivances and "effects" enough to make the uninitiated country yokel stare with open-mouthed astonishment.

This is hopelessly popular—that is to say, vulgar and bad. It was indiscriminate for painting—for an artist like Claude,—to attempt elaborate sunsets, because a sunset wants to be breathed, wants to be walked in, if I may thus express myself, and not only to be seen. It reacts upon our physical constitution as much as upon our mind. It is short-sighted to imagine that you can give any man a pleasurable sensation of sunsets when you have only one of his five senses to appeal to, and that under an obvious disadvantage. But it is ridiculous

Modern Stage Mounting in Germany

to suppose that you can impress an educated man with an elaborate display of facsimile sunset under conditions when his intellect is especially alert, as it is while sitting in a theatre, and when recollections of pasteboard, gauze, coloured screens and wires rise uppermost in his mind, in spite of himself, as soon as anything lasts above a few seconds. Wisdom askew, of this kind, when the task of representing Oberon's fairyland is set before it, will cover drop and wings with thousands of painted roses, clustering another thousand of artificial paper ones into bowers scattered here and there over the stage. The artist, on the other hand, will perhaps paint a setting of azure, with maybe a symmetrical arrangement of fantastic trees, just to awaken the feeling for distance and dimension, leaving the real task of realising a vision to the imagination of the audience, which the artist only stimulates.

For on the stage, as on the easel-picture, the trend of the real artist to-day lies in the direction of suggestion, of enlisting the beholders' own powers of fancy, and not merely in placing something hard and fast, something immobile before them, to which their intellect may not add anything and from which it may not detract.

The ideal system would of course be to let the whole matter of mounting a play rest in the hands of one man. This is not feasible in the case of our great royal and municipal theatres with their immense repertory. The fact that on these stages no play or opera is repeated more than five or at the most ten times a year, and that all in all every year a hundred (to state a low figure) different things are represented, enforces a strict division of labour. Each head of the many departments must try to acquire routine, and will be glad enough if he manages to pull through all right with the limited task set before him.

The "Generaldirection" of the Dresden royal theatres has during the last decade made notable efforts to gain the leading position among German stages. Many works of importance have been performed here for the first time, Richard Strauss's "Salome" being the latest; and there is an undeniable tendency to bring out plays and operas in a worthy and novel manner, regardless of business considerations. It was a stroke of good policy on the part of the Generaldirection to secure the services of Mr. L. Fanto, who has made a special study of costume.

There are two points, by the observance of which an artist-costumier can distinguish himself to-day. The first and easier one is an attention

to historical fidelity. It is simply appalling what ridiculous stuff is exposed to the gaze of an indiscriminating public to this day in the matter of costuming, although, in all other regards, the slightest anachronism excites our opposition. All our classical plays, Shakspeare, Schiller, Goethe, are fitted out with a sort of romantic *olla podrida* of plumes, slashed doublets, looped up dresses, plate armour, an incongruous medley of items chosen from the sixteenth and seventeenth centuries, which are made to serve one evening for a representation of, say, "King John" (ca. A.D. 1190), and the next for "Richard III." (ca. A.D. 1490). This kind of costuming, although variations and even slight improvements have occurred from time to time, may still be traced to an age which indulged most fondly in its love of everything romantic, an age which did so like to attempt more than it could achieve. The ludicrous notions of historic costume, as embodied in the famous Boydell's Shakspeare Gallery, even if the passing of many generations has modified them a little, are really still rampant in most of the costuming of classical plays that we see to-day.

We have grown rather nice as to gross errors with regard to times not greatly removed from our own. Such operas as "La Bohème," and even such as "Manon Lescaut," are excellently mounted nowadays, all out of comparison with what the corresponding pieces were twenty years ago. But this is comparatively easy. For they date from epochs which produced a wealth of cheap pictorial matter, and a good deal of this is more or less widely disseminated to this day. As soon as some piece takes us into the seventeenth century there is a marked falling off. And even where the attempt is made to be true to the seventeenth century, it does not go far enough to discriminate between the Frenchman, the Dutchman, the Spaniard, the Venetian or Roman, not to hint at the peculiarities of dress proper to individual cities or circumscribed districts in which the scenes of a play are supposed to take place. When, however, we proceed down further than the year 1600 everything is confusion, and beyond 1500 all is chaos.

Mr. Fanto's attempt to fit out Schiller's "Maid of Orleans" in the proper costumes of the day was, I believe, the first of its kind—upon such a scale, at least—and it was attended with signal success. The picture unfolded was one such as our playgoers had never beheld, and it was dazzling in many respects. He has followed this feat up with his "Agnes Bernauer," pleasing everybody again and

Modern Stage Mounting in Germany

delighting the few connoisseurs with his fine discrimination between French fifteenth-century and Bavarian fifteenth-century dress.

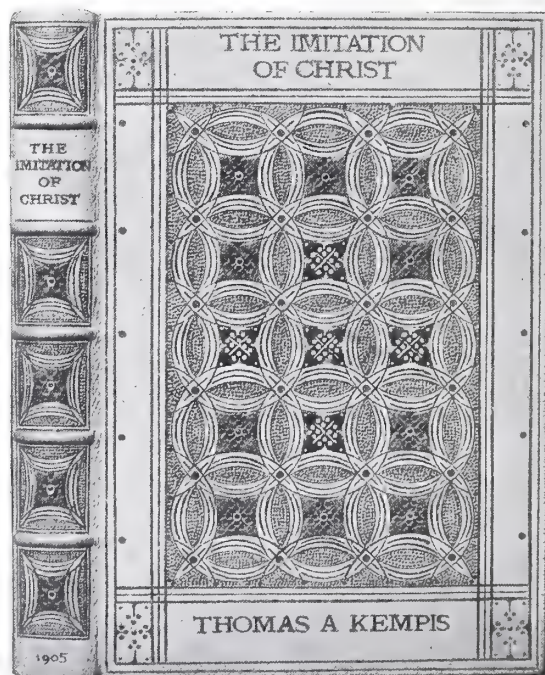
If, however, the whole of what Mr. Fanto has accomplished were to be summed up in the statement that he unfolded an historically faithful picture before our eyes, there would be little reason to make much ado about it, especially in the columns of a magazine like *THE STUDIO*. Anybody, I suppose, who really takes the trouble could in time learn to draw dalmatics, kirtles, poulaines, tabards, gypcières, etc., correctly, or to understand the looks and structure of the horned, the hennin, the butterfly head-dresses, and thus rival Mr. Fanto. But Fanto adds a rare accomplishment thereto by displaying an exquisite taste, a refined sense for charming combinations of colour when he designs these things, and this is what renders his work so remarkable. Evincing taste in this way is the second chance open to men of his profession which I referred to above; and here is where the great educational possibilities of art upon the stage come into play. The seeing of good specimens refines, of bad ones corrupts, the taste of the audience; and if nothing more be achieved than the spreading of a dislike for crude contrasts and of an appreciation of beautiful harmonies of colour—symphonies, as Whistler called them—a world of good will accrue to the public at large therefrom.

Naturally this good taste, as far as it depends upon a fine feeling for colour, can be made manifest upon almost any occasion, and just as naturally the artist can give himself up to it best whenever he is least hampered by actual historical exigencies. One of the most splendid displays of it, at the Dresden opera-house, occurred in the setting of Richard Strauss's "Salome" (Wilde). It was a wonderful scene where the Tetrarch appeared, preceded and surrounded by his retinue. The stage business here calls upon this mass of people to burst through the gate and spread out like a fan. Through the consummate art of Mr. Fanto the picture thus unfolded was overwhelmingly beautiful, and an uncommon degree of deliberation and tact was displayed in the balancing of colour.

The most recent labour of Mr. Fanto was done in connection with the revival of an opera which should possess especial interest for Englishmen, since its very first performance took place in London. On the 12th of April, 1826, Weber brought out his "Oberon" at Covent Garden. It is a curious

fact, by the way, that yon faithful chronicler of the stage, Genest, dwells upon the performance at length—speaks of its success, too—but never mentions Weber's name! He has, however, some words of praise for the manufacturer of the wretched libretto, Planché, now all but forgotten.

The closing scene of "Oberon" offers an opportunity for the correct application of historical costume. For the rest, fancy may reign supreme, even with regard to the Oriental incidents in the opera—in other words, an artist is free to show what he can do. Two of the most captivating scenes are that of the mermaids and that in which Roxana tries to seduce Huon. Fanto had in his mind's eye for the mermaids' scene something similar to Boecklin's wonderful paintings: a dark stage, with groups of mermaids lolling about on rocks scattered here and there, scarcely discernible in the dim blue light. While the famous song is going on they are supposed to be frolicking, and now and then a flash is sent out by one of those wonderful, silvery-scaled tails as its possessor tosses over, diving into the water. The Roxana-Huon scene, it will be remembered, is a sort of Parsifal-flower-girls scene. Roxana has been rebuffed by Huon and calls her dancing-girls to assist her in corrupting the hero. Huon is clad in a kind of domino of a wonderful purple colour, the dancers



BOOK-COVER

BY MISS PHILLPOTT

(See *London Studio-Talk*, p. 248)

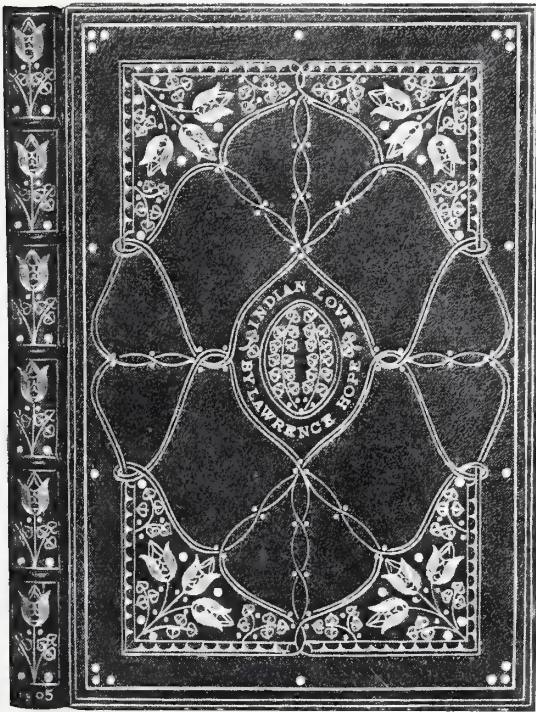
Studio-Talk

in a green quite impossible under an open sky, but marvellous in the artificial mellow light of the stage. As they dance, occasionally sinking in his arms, or twining theirs about him, while Kundry's predecessor, Roxana, lies near by, clad in a robe of white and richest orange dye, the whole blends into a melody of colours as entrancing as any melody of music can be.

H. W. S.

aims and methods of the Society. Already there is an appreciable advance in the quality of the collection brought together and a diminution in the amount of commonplace work which has in past years spoiled the effect and lowered the average of the annual gatherings; and if the members will only realise what opportunities are offered them now of increasing the importance and authority of the association to which they belong, this comparatively small beginning can be developed into a movement of very great significance.

That the present exhibition gains greatly from the presence in it of memorable canvases by Mr. Alfred East and Professor von Herkomer is evident enough. Mr. East's *Evening on the Cotswolds* and *Dawn and Daylight* are two of his most characteristically accomplished productions, with remarkable beauties of execution and sentiment, and Professor von Herkomer's portrait of *Miss Gwenddydd Herkomer* has a quality of forcible statement that makes it deservedly prominent in the gallery. But besides these commanding contributions there are others which give the greatest interest to the show, such as *The Timber Haulers*, by Miss Kemp-Welch; *Between Dedham and East Bergholt*, by Mr. Walter Fowler; *The Accused and Sunset: Rose and Gold*, by Mr. F. F. Foottet; *Sunrise o'er the Woodland*, by Mr.

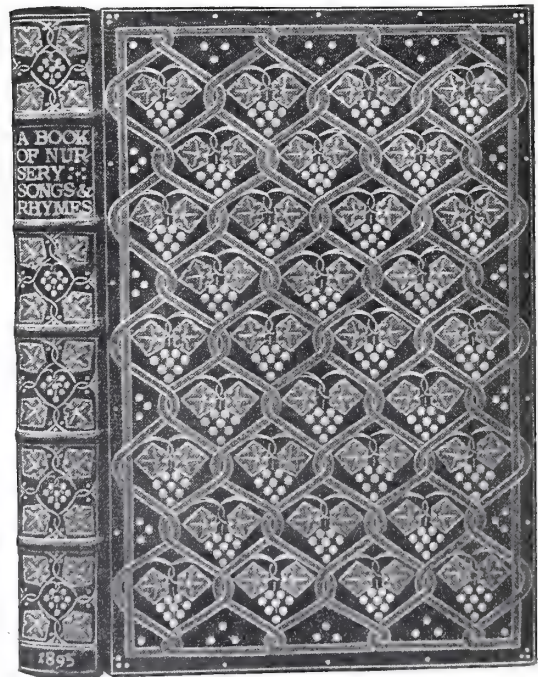


BOOK-COVER BY MISS PHILLPOTT
(See *London Studio-Talk*, p. 248)

STUDIO-TALK

(From our own Correspondents)

LONDON.—The present exhibition of the Royal Society of British Artists deserves particular note, because it gives definite signs of a change in the policy of an association which has been too long content to plod along in a narrow groove and to respect antiquated traditions. For some years past the Society has made scarcely any perceptible movement; shows have been merely repetitions one of the other, and have varied hardly at all in character or atmosphere; but the election of Mr. Alfred East as President has introduced a new influence into the Suffolk Street Galleries, and this new influence promises to bring about a very desirable alteration in the



BOOK-COVER BY MISS WOOLRICH
(See p. 248)



CARTOON FOR STAINED-GLASS WINDOW
BY ARILD ROSENKRANTZ

Wynford Dewhurst; *A Scene in Morocco*, by Mr. G. C. Haité; *The Beach, Paris-Plage*, by Mr. J. D. Fergusson; and *The Mid-day Heat*, by Mr. Algernon Talmage; and there are many other oil-paintings and water-colours which claim no small measure of attention. Altogether, there is much that is encouraging in the view that the members of the Society have this year taken of their responsibilities, and there is great promise of future progress.

An exhibition such as that held at the Grafton Gallery, in October, entitled "Artists at Work," would have been impossible ten years ago, when the passion for handicrafts was still in its infancy, and when craft-workers could not be sure of patronage and encouragement. The influence of Morris has been slow in its working, but it has been so sure that to-day one is in dread of seeing the desire to produce artistic objects become a mania of the fashionable world. At this exhibition a hundred and twenty craft-workers were represented, and as a great number of these may frankly be called amateur, it was surprising to find so much work that was truly good, if not excellent. Prominent in popularity, and in two or three instances prominent in merit also, were the cases of jewellery and personal ornaments. The carved and coloured horn, so particularly the prerogative of Lalique, is being handled with skill, delicacy, and taste by Mr. F. Partridge. Horn work was also shown by Mrs. Edith Dick, whose designs are attractive by reason of their extreme simplicity, and consequently most agreeable to

English taste. Among jewellery designers Miss Hallé still holds the high standard that has won her renown.

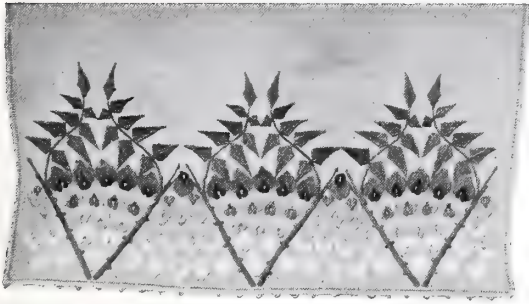
In the truly feminine realms of embroidery and lace one looked in vain for a trace of freshness and originality of design, and this was most markedly the case with regard to the great lace industry of Ireland. Here the lack of modernity carries with it a prison-bound monotony which cries out for release. Miss Garnett, the weaver of the Windermere linens, is a nature worshipper after the pattern of the Greeks. She draws all her inspiration from what she sees out of doors. Another worthy maker of beautiful stuffs is Miss Charlotte Brown, whose materials bear the stamp of personality, and carry with them the merit of cheapness. In the designing and making of book-covers, also a feminine occupation to a large extent, there was perhaps less mediocre work to be seen than in many others. We reproduce on pages 246-7 some work of this kind exhibited by Miss Phillpott and Miss Woolrich. An exhibit of stained glass showed, in all seriousness, the way in which a window is made, and placed before the public the fact so little known, that the material itself is as beautiful to-day in colour as it was in mediæval times. The exhibitor, Baron Arild Rosenkrantz, has gained reputation as the maker of windows which are rich and harmonious in colour. The revival of tapestry weaving in England is slow, and at present no important results can be noted. Miss



FIRE-SCREEN CENTRE

BY PHILIP AINSWORTH

Studio-Talk



EMBROIDERED BORDER

BY MISS GARNETT



SILVER TEAPOT

BY B. CUZNER

Gleeson exhibited a small panel, modern in feeling and showing promise for this craft ; and the workmanship of the London School of Tapestry Weaving deserves notice, though nothing can yet be said of the progress in design. A new tapestry loom, horizontal instead of upright, was exhibited by the Decorative Needlework Society, and being small and light, may tend to popularise tapestry and encourage fresh workers in this art. Mrs. G. F. Watts, whose pottery is now too well known to demand praise, had a large display of work, and a few of the minor exhibitors were interesting from the quaintness of their subjects if not because of their intrinsic merit. These latter, however, should hardly be counted as serious workers. Their endeavours are mostly directed in channels where novelty steps in to fill the place left vacant by Art.

Perhaps it may not be long before we have a recognised "Lyceum of Handicrafts," an Academy of Applied Arts, which will enable its members to be worthily classified as artists, and, in ennobling the members, restore "Decoration" to the position it once held.

The "Dove Cross" in Mr. Edmund Hunter's fine design, which we reproduce on this page, forms the central ornament in an altar frontal chosen from his work by Queen Alexandra for the private chapel at Windsor Castle. It was executed for Her Majesty in white and gold silk brocade by the St. Edmundsbury Weaving Industry, established by Mr. Hunter some three years ago at Haslemere, in Surrey. The work was woven on hand-looms by some of the historic Spitalfields silk weavers, brought to Haslemere by Mr. Hunter to start and develop his industry, in which he aims at uniting artistic design with better craftsmanship than can be obtained by the use of the power-loom.

The Society of Portrait Painters' Exhibition again maintained its representative standard. Mr. Orchardson, R.A., and Mr. Sargent, R.A., by the presence of their work enhanced the character of distinction which always belongs to the Portrait Painters' Society. A notable feature of the recent show were the portraits by the late Fantin Latour and the late Eugène Carrière. Sir L. Alma-



"THE DOVE CROSS," DESIGNED BY EDMUND HUNTER AND HAND-WOVEN IN SILK BY THE ST. EDMUNDSBURY WEAVING INDUSTRY

Studio-Talk

Tadema, R.A., exhibited an early work. The vivacity of Mons. J. E. Blanche was in evidence in two or three portraits. Mr. Lavery's portraits and the originality of his *Mrs. Cunningham-Graham*, Mr. H. de T. Glazebrook's *Mrs. Fairclough*, Mr. E. A. Walton's *J. W. Cruickshank*, Mr. J. J. Shannon's *Mrs. George Frampton and her son* contributed much to the interest of the exhibition. The work of Messrs. S. J. Solomon, A.R.A., Prof. von Herkomer, R.A., Herman G. Herkomer, Harris Brown, Percy Bigland, G. Henry, W. G. von Glehn, A. Hacker, A.R.A., Melton Fisher, C. H. Shannon, Harold Speed, and R. Jack completed the representative character of the show. The decorative manner of treating portraiture affected by A. Mancini was seen to advantage in *The Marquis del Grillo*. The portrait by M. Besnard was scarcely in that eminent painter's best manner. *Miss Lamb*, by one of the youngest members, Mr. Wm. Orpen, will be remembered with the best things of the exhibition. Among a number of works which we would wish for space to mention are those by Messrs. Sholto Douglas, Neven du Mont, T. Blake Wirgman, C. Colyn Thomson, A. Hayward, Miss B. Macdonald and Miss M. L. Waller. Three pieces of sculpture by M. Rodin added to the interest of the rooms.

The Institute of Oil Painters' Exhibition as usual comprised works very dissimilar in aim. It included the fancy and delicacy of Mr. Charles Sims' work and the older-fashioned, more formal methods of picture making. One of the best exhibits this year was Mr. Sims' *The Little Faun*, and another, Mr. Hughes Stanton's *Pas de Calais*. There was also Mr. Sargent's *Venetian Tavern*; and, among other pictures of importance, *The Landing Stage*, *St. Ives*, of Mr. John Muirhead; Mr. Robert Little's *The Valley of the Thame*; Miss E. M. Peile's *Harvest Time*; the *St. Cecily* of Mr. Reginald Frampton, and good examples of the work of Mr. John R. Reid and Mr. Walter Donne.

The water-colours which we reproduce from the work of Mr. O. Wynne Apperley formed part of an attractive exhibition which the artist held at the

Baillie Galleries. Mr. Apperley's work promises us a painter in water-colours with freshness of view and a technique pleasantly free from mannerisms. It shows a genuine attempt to obtain truth of tone and sympathetic colour, and a wish to approach Nature closely as the only source of inspiration.

At the Society of Twelve's Exhibition Mr. Charles Ricketts showed some thoughtful pencil drawings. Chief among Mr. Strang's exhibits was the *Silenus*, a beautiful water-colour. Mr. John exhibited a girl's head, showing his mastery as a draughtsman; a drawing, *The Bathers*, was in his less attractive manner. Mr. Charles Conder in *Offrande* was at his best, and the drawings of Mr. Will Rothenstein were precise and interesting. Professor Legros showed some of his distinguished drawings, and



"SANTA MARIA DELLA SALUTE,
VENICE"

BY O. WYNNE APPERLEY



"PIAZZA SAN MARCO, VENICE." BY O. WYNNE APPERLEY.



Studio-Talk

with Mr. D. Y. Cameron and Mr. Clausen contributed to the exhibition work of a more restrained but not less effective character than other exhibitors. Mr. Clausen at his best, as a draughtsman, has few equals among his contemporaries. Mr. Muirhead Bone's work is, as usual, very remarkable in its rendering of complicated detail and in the suggestion of movement which such a drawing as *The Great Gantry, Charing Cross* shows. The Watteau-like studies in chalk by Mr. C. H. Shannon, the theatrical style of Mr. Gordon Craig, and the scholarly designs of Mr. Sturge Moore were very representative of the skill of those artists.

The exhibition of M. Theodore Roussel, at Messrs. Colnaghi's, revealed a finely equipped painter, who up to the present has sedulously avoided calling attention to himself in our exhibitions. His enthusiasm for the late Mr. Whistler and his concern with working his own theories in art have accounted, perhaps, for this reticence in the matter of challenging public attention. At times, perhaps, his art errs in its inclination towards over-sweetness in the arrangement of his harmonies. The subtlety of Whistler's genius enabled that master to achieve results in this direction impossible to follow. M. Roussel is in possession of a remarkably extensive knowledge of the technical processes of painting. Much of his work, especially *The Reading Girl*, possesses qualities of unusual beauty.

Mr. A. W. Rich's show of water-colours, held at the Carfax Gallery in November, was another exhibition by a painter whose art is too sensitive for the unsympathetic atmosphere of mixed exhibitions. Of the painters who at present confine the practice of their art almost exclusively to water-colours Mr. Rich stands in the very first rank. His work is characterised by its unaffected study of the great

English water colourists, and by the evidence of true delight in nature expressed in it.

The Winter Exhibition of the Royal Society of Painters in Water Colours is this year as varied and extensive in character as ever. It lacks a feature of the summer exhibition, viz., the contributions of Mr. Sargent; but the work of such members as Messrs. J. M. Swan, G. Clausen, A.R.A., R. Anning Bell, J. W. North, A.R.A., Robert W. Allan and R. Little guarantees the continuance of the Society's traditions of success. Apart from the well-established work of members, interesting exhibits in the present exhibition are *The White Cottage*, by Mr. H. S. Hopwood; works by Mrs. Stanhope Forbes, the *Sea Maidens* of Mr. J. R. Weguelin, and a painting, *Madonna and Child*, by Miss Fortescue-Brickdale, which must rank as one of the best things from her brush. There are also to be remembered the brilliant fantasies of Mr. Rackham, and Miss Rose Barton's *Fountain in St. Bartholomew's Hospital*, and the always notable work of Mr. E. J. Sullivan, Mr. D. Y. Cameron and James Paterson. Pictures by Mr. Walter Bayes and the drawings of Mr. Louis Davis are among the best exhibits, also *The Dappled Spring*, by Mr.



"EDUCATION" (QUEEN VICTORIA MEMORIAL, LIVERPOOL)
(See *Liverpool Studio-Talk*)

BY C. J. ALLEN



FIGURES OF "CHARITY" AND "JUSTICE" FOR THE
QUEEN VICTORIA MEMORIAL, LIVERPOOL. BY C. J. ALLEN

Studio-Talk

Herbert Alexander, a younger associate whose work always attracts attention, and the delicate *Summer Frocks* of Mr. H. E. Crockett.

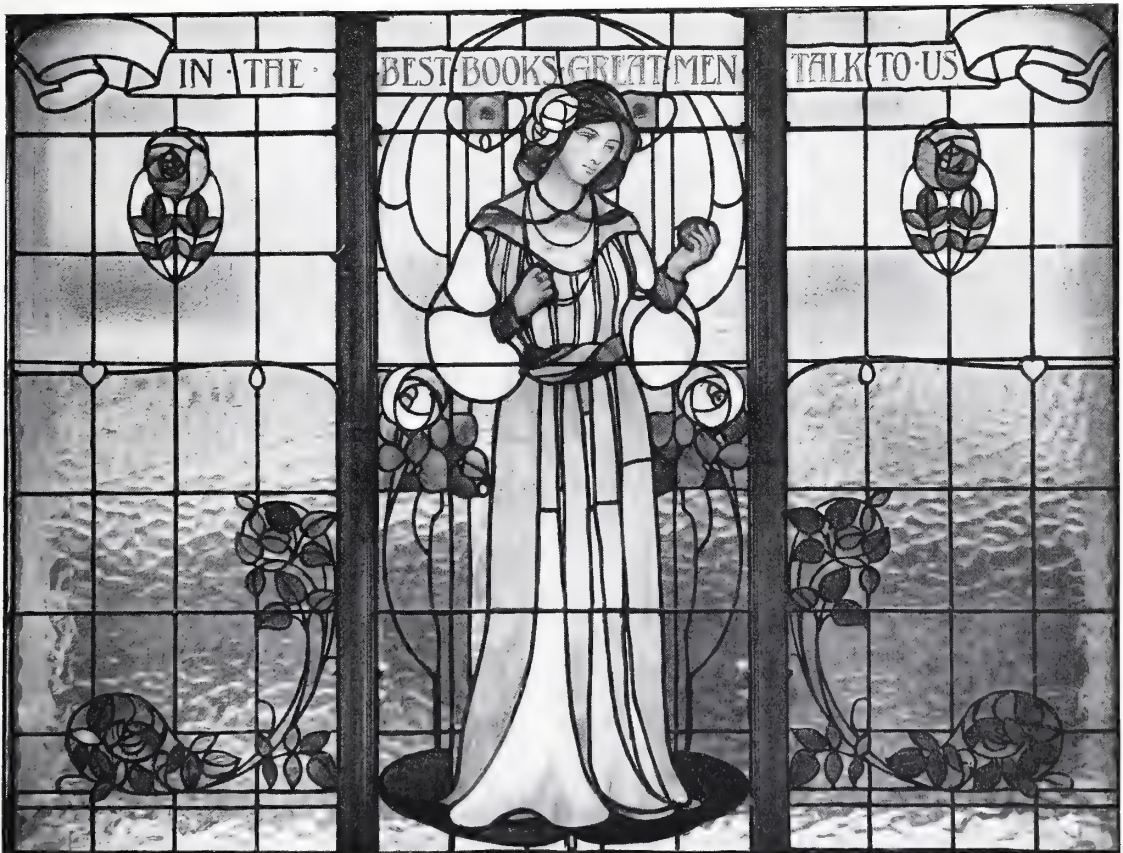
It was not without sadness that our visit was paid to the Goupil Galleries, where the late Mr. H. B. Brabazon for successive years held his distinguished show of water-colours, and where a memorial exhibition of his work has just been held. The delicate order of his talent found in his work an outlet so intimate and personal that it will always retain a unique value.

LIVERPOOL.—Conspicuous among recent improvements here has been the removal of St. George's Church, allowing of the adjoining thoroughfares being widened and a site provided for a memorial to the late Queen Victoria, the cost being borne by public subscription supplemented by a grant from the municipality. Messrs. W. E. Willink, P. C. Thicknesse and Prof. F. M. Simpson were the architects for the memorial, while the sculpture throughout has been

designed and modelled by Mr. Charles J. Allen, and cast in bronze. The general design consists of flights of steps flanked by curved parapets, and balustrading surrounding the central pedestal which supports the colossal figure of her late Majesty. From the angles of the pedestal arise clusters of columns supporting the dome which canopies the figure. At the summit of the dome and poised upon a globe is a gracefully modelled figure of *Fame*, then around the base of the dome are ranged heroic sized figures of *Charity, Peace, Justice* and *Wisdom*, exemplifying the virtues of the late Queen; the glories of her reign being represented by colossal bronze groups of *Agriculture, Industries, Education* and *Commerce*. The unveiling was performed by the Princess Louise, accompanied by the Duke of Argyll, the Lord Mayor and other prominent citizens being present.

H. B. B.

NOTTINGHAM.—We reproduce here some illustrations of leaded glazing by Mr. Alexander Gascoyne of this town. In the library window the designer's idea has been to arrange a bright scheme



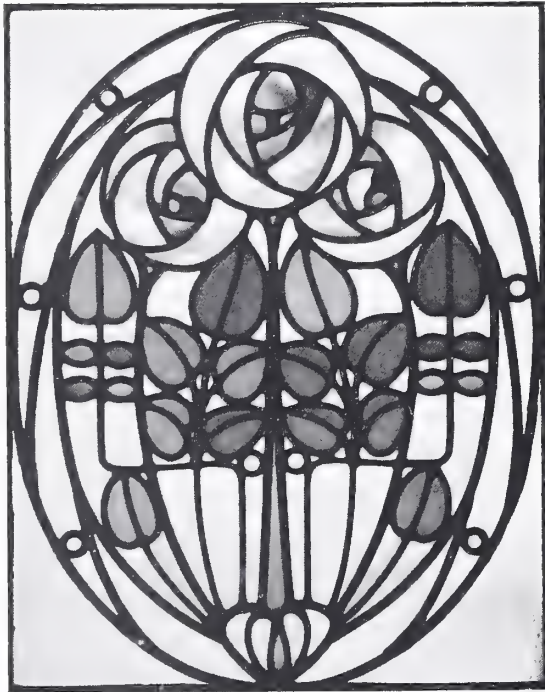
LIBRARY WINDOW

BY ALEXANDER GASCOYNE



LEADED GLASS PANEL FOR INGLENOOK
BY ALEXANDER GASCOYNE

on a light ground by introducing brilliant pieces of richly-coloured glass here and there, so as to give a sparkling effect. In the mill panel, executed for an inglenook, the golden-browns and various shades of green employed give it a very rich effect. In the next example greens and pale rose venetian opalescent make a harmonious and delicate combination; while in the fourth, an ingle-nook panel,



LEADED GLAZING BY ALEXANDER GASCOYNE

pale opalescent blues and green are effectively displayed on a clear ground.

Mr. Arthur Spooner, whose picture *Iris* we reproduce opposite, is comparatively a young man, and almost entirely unknown outside this, his native town. The picture met with high appreciation when shown at the Nottingham Society of Artists' Exhibition, where it occupied the place of honour, and subsequently gained for the artist the highest award of the Trustees of the Holbrook Bequest.



STAINED GLASS FOR INGLENOOK
BY ALEXANDER GASCOYNE

BRISTOL.—We give opposite an illustration of some candlesticks which Mr. John Swaine, of Publow, has designed and executed in oak, a material which, in conjunction with a simple yet pleasing design, has here been employed in an effective manner.

GLASGOW.—In some minute silver and enamel work we saw in Mr. W. A. Davidson's studio recently the extreme delicacy of touch of the expert silver chaser was in evidence, while a collection of *repoussé* portraits, in which every minute feature of

Studio-Talk



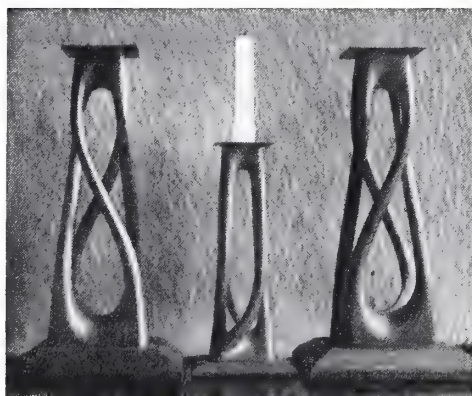
“IRIS”

BY ARTHUR SPOONER

the head and face is accurately delineated, stamp Mr. Davidson as a rare craftsman. But even in these days man cannot live by art alone, so in the studio there were also to be seen examples of *repoussé* work and chasing fit to satisfy commerce. Here also, while the design must necessarily be somewhat commonplace, the workmanship is superlative, for the true artist will not permit his hand to do dishonest work.

The new scheme for the establishment of a National Collection of Scottish Modern Art has met with general approval, and nothing will be lacking on the part of the representative committee

elected to make the movement successful. Of the lay members it is sufficient to say that Lord Balcarres, Sir John Stirling Maxwell, Professor Baldwin Brown and Mr. Arthur Kay are amongst the number ; while Sir Jas. Guthrie, Alex. Roche, D. Y. Cameron and E. A. Walton are but a few in a strong professional group. Whether the inception of the idea is due to the widely extended interest modern Scottish painters have aroused,



OAK CANDLESTICKS

DESIGNED AND EXECUTED BY JOHN SWAINE

matters little ; it is not the first time that recognition came to a school of painting like to a prophet from without. It is proposed to raise a capital sum and to create a membership that will insure an annual



BRASS ALMS DISH

DESIGNED AND EXECUTED BY W. A. DAVIDSON

income of £1,000, by no means a princely sum for the purpose.

To the recent exhibition of the Royal Scottish Society of Painters in Water Colours, held at the Institute Galleries, sixty-six out of seventy-eight members contributed, besides a few outsiders. Amongst the notable contributions of the latter were *The Onlookers*, by Robert Anning Bell, R.W.S., a powerfully-drawn group of figures in clear, rich, harmonious tones of colour; *In a Hayloft*, by John S. Sargent, R.A.; two gem-like drawings of curious effigies in Westminster Abbey, by William Nicholson; a well-drawn *Interior of a Windmill*, by Curnow S. Vosper; and a powerful handling of a difficult subject, *The Interior of a Sailmaker's Loft*, by the late Miss C. P. Ross, which inspires a deep regret that her undoubted influence on contemporary art should have been so prematurely withdrawn.

One of the features of the Exhibition was the

position occupied by the lady members. The canal sketches by Miss Emily M. Paterson, with skilful effects of light and shade and pleasing harmony of colour; a naturalistic flower study and clever examples of book-illustrating by Miss Katherine Cameron; the charming rendering of a white rose by Miss Constance Walton; the decorative and imaginative panel *The Youngest Princess*, by Mrs. Macdonald Mackintosh; the strongly drawn and tenderly coloured figure-studies by Miss H. C. Preston Macgoun, were all, in their various methods, interesting.

The president, Sir Francis Powell, was represented by a refined example of his work, depicting the well-wooded, smoothly-running Esk, under the glow of the golden light of afternoon. This picture has been purchased by the Corporation for the permanent collection. Close by there was one of those bright, sparkling, animated scenes now expected from the brush of R. M. G. Coventry, in which is caught the lazy activity of a Loch Fyne



"THE WESTERING SUN"

BY JAMES KAY

Studio-Talk



“DRYAD”

BY JAMES PATERSON



“ROBIN HOOD'S BAY”

BY D. Y. CAMERON

fishing village. James Paterson contributed three distinctive works, each worthy of the closest study. His poetic treatment of the nude in *Dryad* was remarkable for refinement of line and delicacy of colour, the whole conception and execution being masterly. One of the most notable pictures of the exhibition was the *Robin Hood's Bay* by D. Y. Cameron—a clear and luminous work, strong in architectural treatment and rich in harmonious browns, reds and yellows. *The Westering Sun*, by James Kay, is instinct with the life and bustle of the busy Clyde—a grim, grey, animated scene, all action and motion, with a fine feeling for perspective, in low tones of grey, green, purple and yellow. Robert W. Allan, R.W.S., sent two striking pictures, *South Ford, Uist*, with fine sense of distance, and *Flower Market, Paris*, delightfully suggestive of the gay capital in architecture and brilliancy of colour.

In *Snow and Mist, Glenbanacher*, T. Marjoribanks Hay was at his best—a simple subject, few colours, a strongly filled-in foreground of rich brown moorland, all composing a fine picture of great charm and restfulness. Tom Hunt was represented by two strongly painted pictures of Breton peasant life; R. Gemmel Hutchison by a fine study of play-

ing children; and Charles H. Mackie by three powerful sketches in which he has maintained the high promise of his earlier work. All over the room one came upon delightful surprises, such as the small cornered picture, *After Rain, Staithes*, by F. Stuart Richardson, R.I., Dutch in scene and feeling, a picture of great strength in its all but monotone of grey. Confined as it was to one room, the concentration offered opportunity for a leisurely inspection and a convenient comparison; while the hanging committee, consciously or unconsciously, by a grouping that conduced to a pleasing colour harmony, added to the enjoyment of the visitor. Altogether the show was one which worthily maintained the reputation of the Society.

J. T.

PARIS.—We give here reproductions of some pictures which M. Henri Havet has recently executed. In these views of the Lake of Como and its vicinity he has succeeded admirably in giving expression to the incomparable charm of this delightful region.

Like many of our great artists, Lépine has not been properly understood and appreciated until



"ISOLA-BELLA"

BY HENRI HAVET



"VIEUX CHEMIN PRÈS DE VARENNA
LAC DE CÔME." BY HENRI HAVET

after death. Yet nowhere can we find an art more simple and perspicacious than his: a fact which has again been demonstrated by the exhibition of his works just held at the Rosenberg Galleries, in the Avenue de l'Opéra. Lépine, like Boudin, is the poetic interpreter of the rivers of Northern France and of her ocean-washed strands. The seductive themes which found expression on his canvases give to them a charm which increases as time goes on, and assures for them a place of honour in the history of French colourists of the nineteenth century.

H. F.

The etching in colours by M. Henri Boutet, which we here present to our readers, is one of a series of figure studies executed by that artist in the Pays de Cancale. The technical interest attached to the modern school of colour-etching is naturally great, and we think the example here illustrated, which is printed direct from the original plates, will be found of especial value to our readers.

By the death of Fritz Thaulow, which took place suddenly at Volendam on the 5th of last month, just as he was on the point of leaving for this city to spend the winter, the world of art has suffered a grievous loss. Though a Norwegian by birth, he had for years past found a home in France. Of his achievements as an artist there is no need to say anything now, for a good deal has already been said about him in THE STUDIO from time to time during the past ten years, and we shall probably have occasion to refer to him again shortly.

GENEVA.—I desire to draw the attention of readers of THE STUDIO to two Swiss artists whose work, appreciated in their own country, deserves to be more widely known. Amongst the best contributions to the recent interesting Fine Art Exhibition at Geneva there

were several landscapes by M. Alexandre Perrier and M. Alfred Rehfous, which awakened no faint admiration in lovers of art from afar, as well as those in this country. One could return again and again to these landscapes, each time with renewed pleasure. One felt that here was no hasty work, no straining after eccentric effect, but the ripe fruit of two artistic temperaments of profound sincerity and of marked individuality.

As a matter of fact, both Alexandre Perrier and Alfred Rehfous already occupy a distinguished position amongst our painters, and their work in its *ensemble* forms one of the most interesting pages of present Swiss art. If their names are not yet blown about the world it is due to a modesty on their part equal to their gifts and to a disinterested



"LAC DE CÔME: LE SOIR"

BY HENRI HAVET

"CANCALAISE"

AN ORIGINAL ETCHING IN COLOURS

BY

HENRI BOUTET.





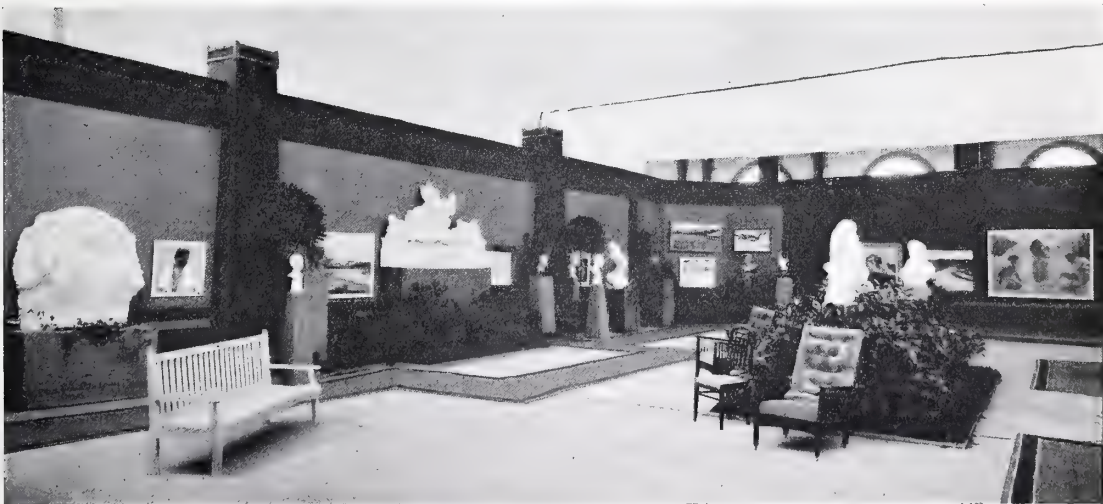


INTERIOR OF THE FINE ART EXHIBITION, GENEVA

devotion to their art. Both of them hold on, so to speak, a solitary way, enamoured of Nature, and bent on the patient translation of their individual vision of her beauty into strong, sincere, durable expression. We are here dealing with artists who have got beyond immaturities and fads, who are in the plenitude of their power, and it must be said that in each case it is a power which clothes itself with charm.

M. Perrier has from the first been faithful to a process of the decomposition of light peculiar

to himself, and has worked in it with the skill of a master. When we come to deal with his temperament we find it to be fundamentally *Latin* in quality. His work is characterised by a precision and classic severity of treatment, a rare harmony of design and colour. He is a lover of the mountain and has been much alone with the object of his devotion. His classic visions of Mount Salève seen in the atmosphere of different hours and seasons are powerful evocations which remain for our delight in that chamber of imagery, the imagination, long after we have seen them.



INTERIOR OF THE FINE ART EXHIBITION, GENEVA

The same may be said of that striking picture of the higher mountain ranges called *La Montagne après la Bourrasque de Neige* (p. 269), while such a picture as *Soir d'Automne sur le Lac* reveals the artist's feeling for another aspect and mood of Nature. It is a beautiful work, full of peace and harmony.

If M. Rehfous has not M. Perrier's classic temperament he is no less a master of his *métier*, and has given us, for our perpetual delight, landscapes full of a sober, quiet, abiding charm. The longer one lives with such pictures as his *La Colline de Saint-Livres*, *Le Plateau d'Ormond* and *La Sarva*, the more one must be impressed by their quiet power and intrinsic beauty. Work that repays study is not common in our day, but M. Rehfous' achievements certainly and rightfully belong to this category. They are not loud, but they are full of sterling quality. His is an art that, if I may so say, wears well. The pictures to which I have referred above are the productions of a mature and thoughtful artist, who has a vision and is as sure in his interpretation of it as in his perception of it. The poetry of the quiet upland

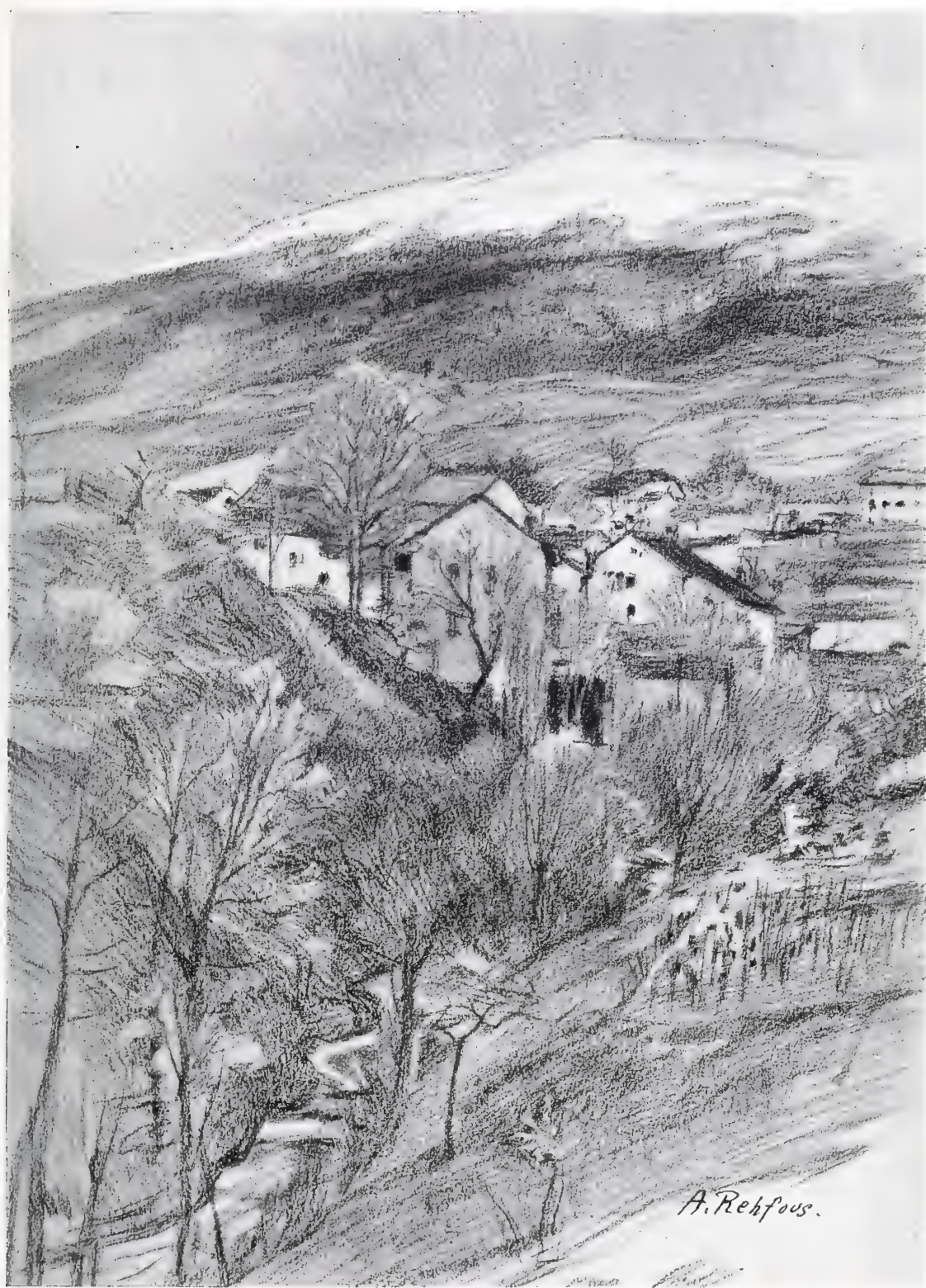
and lowland scenery of Switzerland and certain parts of France has touched him profoundly, and there is a breadth, calmness, sometimes a pathetic power, in his expression of it. A mountain plateau, some smiling secluded corner of the Valais he knows so well, the far-stretching sumptuous plain with the hills closing in the horizon, the open secret of these is with him. The scent of the new-ploughed upland field, the glory of the field of waving, ripe corn in the plain, the rugged and desolate aspect of some poor Alpine village, the pathos of the humble *châlets* clustered together on the mountain slope; all these have had their appeal for him. The contributions of such artists as M. Rehfous and M. Perrier are a decided gain to the art of a country. R. M.

KARLSRUHE.—This has been a jubilee year in Baden, for the Grand Duke has celebrated both his golden wedding and his eightieth birthday. In honour of the double event two exhibitions have been held, one for arts and crafts, and the other retrospective, confined to works produced between 1780 and 1880, at



"LA MONTAGNE"

BY ALEXANDRE PERRIER



STUDY. BY A. REHFOUS



STUDY. BY A. REHFOUS



"LA MONTAGNE APRÈS LA BOURRASQUE DE NEIGE" BY ALEXANDRE PERRIER

present in the possession of residents of Karlsruhe. The latter, owing to lack of space, was limited to painters who were either natives of Baden or through their connection with the Art School have exerted special influence on its progress. There were also some works by men less closely bound to the Academy, but who none the less powerfully affected it—Schwind and Courbet, for instance. Courbet was in Munich shortly before 1870, and it is only now that his extraordinary influence on German art is beginning to be understood. It is solely through him that Leibl, Thoma and Trübner reached their highest period between 1870 and 1880; and they again have influenced German artists through a thousand channels.

In comparing with these

paintings of an older school the more modern pictures in the arts and crafts, the impression is not one of great progress; *change* there is, but apparently change for its own sake rather than from an honest conviction that change has followed deeper study and riper experience. And the over-production is enormous. In place of loving care evidenced in the older works, there is now an ever-increasing thoughtlessness, over-haste, and nervous rush. Many mixed methods were to be seen—tinted Indian ink drawings, water-colours, pen-and-ink, and coloured chalks on white and tinted paper, tempera and oils, oil on water-colour. The restless search for novelty is tempting the painter on to dangerous ground.

Thoma showed tempera, water-colours, oils, majolica, lithographs, both landscape and figure subjects. Keller had a vast canvas of Pallas, with white horses, silver chariot, and marble columns,



"EARLY SPRING"

(See Innsbruck Studio-Talk)

BY HANS HINRIKSON



PORTRAIT OF A YOUNG LADY

BY JOSEF DURST

in delicate greys scarcely tinted—very decorative. Ritter sent portraits in oil and pasteis, all with good execution and great charm and brilliance. Trübner's vigorous brushwork and *à la prima* method lead at times to patches in his pictures, which do not keep their place and cause restlessness. Kallmorgen was fresh, broad and breezy; Von Ravenstein showed a snow scene with russet-grey forest background; Kampmann a sunlit interior, well studied; Von Volkmann, Black Forest scenes, full of good colour, and some lithographs with style and power; Dill, some fishing boats in a soft luminous atmosphere, a change from his Dachau motives; Nagel's winter snow, with deep blue water, was virile and frankly realistic; Haueisen's family group was without air and is heavy in workmanship. Brasch, senr. and junr., Schmitt and Propheter all showed sound and interesting portraits, Bentz and Hasemann cabinet pictures principally from the Black Forest, and Schönleber some of his masterly combinations of strength and delicacy. Far too much second-rate work was admitted, but doubtless this was unavoidable under the particular circumstances, as painters of all schools sunk their differences to do honour to the Grand Duke and Duchess.

F. B.

INNSBRUCK.—The recent exhibition which the "Künstlerbund" for Tyrol and Vorarlberg held here in the old "Schloss" was its third and, may be, the last, for the society has not met with that material success which it artistically deserves. Little local interest was taken in it, although it contained many works of undoubted talent.

Franz von Defregger (Munich) contributed two studies of Tyrolese men, such as this artist loves to depict. Rudolf Nissl (Munich) contributed several pictures, all in oil and mostly interiors. His *Beer Garden* is a characteristic presentation of one of those places of entertainment. Gustav Bechler (Maurach) sent woodcuts of great promise and three oil paintings, his *Mein Fenster*, exhibited both as woodcut and as an oil painting, being singularly happy in its treatment of light. Albert Stolz (Bozen) exhibited five water-colours



STATUETTE IN WOOD

BY L. PENZ

Studio-Talk



"THE GRAVE OF EGERIA"

BY ALBERT STOLZ

marked by delicate tones and gentle atmosphere. Moritz and Lena Bauernfeind (Volders) contributed pleasant pictures. Hugo Engl (Silz) gives promise of good work. Josef Durst (Innsbruck), in his *Portrait of a Young Lady* (pastel), is happy in his colouring and arrangement of light. Hugo Grimm (Innsbruck), in a pastel portrait of a little girl, gave us a tender bit of child-life. A pleasing water-colour drawing by Hans Hinrikson (Zürich), gives a glimpse of early spring with the

sun bringing life and warmth to all, including the barn-door fowls. There was not much sculpture; but Ludwig Penz sent some excellent work in wood. Wood-carving is pre-eminently a feature of Tyrol, but the craftsmen are for the most part mere copyists. Herr Penz, however, has thrown off all traditions and given us original creations. The exhibition was tastefully arranged by Hermann Kirchmayr (who exhibited some studies in architec-

ture) and Anton Dittrich.

A. S. L.

MILAN.—The Italian Decorative Art Section at the Milan International Exhibition served to illustrate the progress of this art in our peninsula, and the definite faith of this Italy of ours in the direction of the *Art Nouveau*. After the start at Turin, and the heroic affirmations of several states at that memorable exhibition, Italian artists might



INTERIOR EXHIBITED AT MILAN INTERNATIONAL EXHIBITION

DESIGNED BY V. VALABREGA



STAINED-GLASS
WINDOW

DESIGNED BY I. CANTINOTTI
(G. BELTRAMI & CO.)

well have proclaimed here at Milan their awakening to a sense of modern decorative art, the evolution of which is one of the most glorious events of the age we live in. Yet our Decorative Art Section (unhappily the Pavilion was burnt to the ground one morning early in August), rich as it was in exhibitors, did not succeed, as a whole, in inspiring confidence, pleasure or contentment among those who are the leaders in the flowery path of Beauty.

For the most part our artists are lacking in that imperishable sense of modern beauty, that perception which is equal to the very truth of our æsthetics. The schools themselves are refractory to sentiments such as these, and some of them are advancing with difficulty along the new pathway, any progress being due rather to the personal efforts of the students than to the merit of their teachers.

M. Quarti was one of the first artists in Italy to embrace the new expression of beauty. A cabinet-maker rather than a master decorator, in the broadest sense of the word, he has a perception

and a faith that nothing can shake. His manufactory at Milan, from the artistic point of view, is one of the highest order, and it is much to be deplored that the fire should have destroyed his "installations"—a superb dining-room and a delightful little cabinet, of which, so far as I know, there are not even photographs in existence.

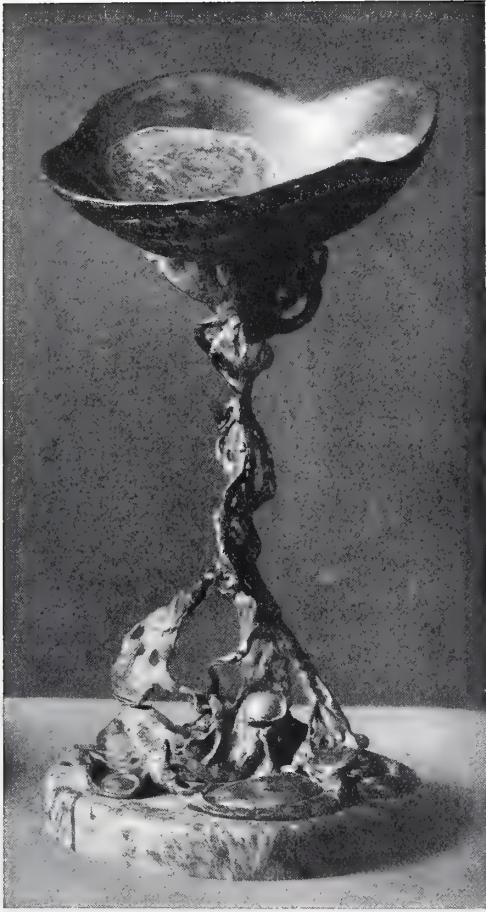
Not far from the stand of M. Quarti was the big two-storeyed exhibit of the Fabbrica Italiana di Mobili. For this display, largely modern in aspect, the two young artists named Sicchirollo



STAINED-GLASS
WINDOW

DESIGNED BY I. CANTINOTTI
(G. BELTRAMI & CO.)

Studio-Talk



JEWELLERY STAND

BY G. LERCHE

were responsible, so far as the *ensemble* is concerned. It was a prominent feature in our section, its only defect being a certain exuberance, for which, however, the national temperament, rather than either of the artists concerned, must be held responsible. The Sicchirollos also designed a room for an inn, in connection with a competition started by the Touring Club, and the restraint shown in this apartment is matter for congratulation. Several other competitors, aiming at simplicity, likewise obtained remarkable results, quite in keeping with the fine idea of the organisers of the *concours*.

Among the exhibits in the Italian pavilion deserving a visit were those of MM. Monti & Co., of Milan ; M. Valabrega, of Turin ; MM. Cutler & Girard, furniture makers, of Florence ; and M. V. Ducrot, of Palermo. The latter, with whom M. Basile of Palermo is associated as designer, showed furniture almost Louis Seize in style, which, however, was inferior to his modernist dining-room furniture. This plan of applying ancient forms to present-day

furniture is not to be encouraged ; but the firm had some coloured examples of novel pattern, remotely inspired by the Sicilian painted cars, which reveal a style worthy of cultivation, and seem to have a future before them. The association of these two Sicilians is deserving of note, for nothing like it exists in that extreme region of the peninsula, and MM. Ducrot and Basile, both quite young men still, are likely to be most useful to the cause of modern decorative art in Italy, particularly in the south.

In a different style excellent work has been done for some years past by M. Miranda, of Naples, for whom one may predict a future worthy of the grand Italian traditions. M. Miranda is one of Italy's art gold-workers, one of those quite exceptional artists who will not subordinate art to commerce. In a little display in the Italian Pavilion he showed a number of jewels, etc., among them a golden ring inspired by Dante's poem, "The Infernal Tempest." It was the most interesting thing in the exhibition.

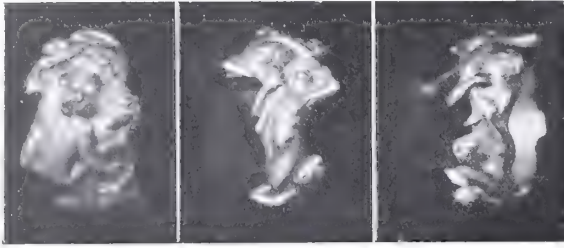
I must not forget the wrought-iron work of MM.



BOWL AND STAND

BY G. LERCHE

Mazzucotelli, Engelmann & Co., of Milan, whose display—which was completely destroyed—once again gave evidence of the great power of an artist, the first of his kind in Italy, and one who resolutely believes in the modern æsthetic movement. M. Mazzucotelli, a young man full of energy, is not only the designer but the executant of his work. He has, however, a tendency, which should not be encouraged, to give his metal a flat, almost stone-like appearance.



FIGURES ORNAMENTS A GOLD RING BY V. MIRANDA

Nor must I forget the window glass of MM. G. Beltrami & Co., particularly the circular pieces, broadly decorative in style, and intended for private houses and villas. M. Beltrami has several young and energetic collaborators, strongly imbued with modern ideas—MM. G. Buffa, I. Cantinotti, and G. Zuccaro—and he aims at adding the charm of coloured glass to the house of to-day; for in Italy the only stained glass we know is that of the churches. Did space permit, I might also deal at some length with the display of lace by M. Jesurum, of Venice, one of Italy's most representative artists in this department—an artist-manufacturer not adverse to the modern spirit, while still lingering among the models of ancient times.

In the Italian Pavilion of Decorative Art was also seen a delightful display by Mr. Lerche, a Norwegian, but cosmopolitan, for, though now living in Rome, he has worked *un peu partout*—in his native town, in France, in Germany, and elsewhere—ceramic artist, gold-worker, and sculptor. His exhibit was one of the most original seen in Milan, and in drawing attention to him I deeply regret that all this imagination, all this beauty, should have been irretrievably lost; for though this Pavilion and that of the Hungarians were rebuilt before the close of the

exhibition, these and many other treasures could not be replaced.

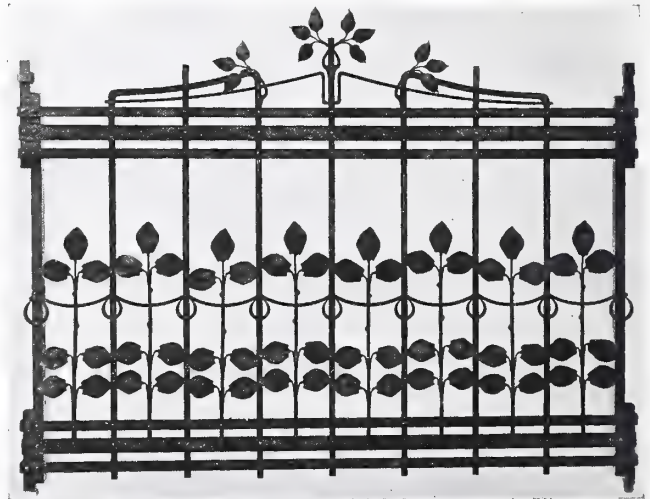
ALFREDO MELANI.

SAN FRANCISCO.—Peculiar interest attaches to the landscape paintings by Mr. William Keith which we here reproduce. In the disastrous fire which followed the great earthquake in April last Mr. Keith's studio in this city was completely destroyed, and with it many fine canvases, but the day after found him quietly painting in his home studio as though nothing had happened. The three pictures we reproduce are among a considerable number which he has painted since the fire, and has been exhibiting at Messrs. Vickery, Atkins and Torrey's new galleries—their former premises were also destroyed, and this is their first exhibition in the new premises. Of Mr. Keith's position in the art world of America there can be no question; he is by competent judges regarded as California's most representative painter. We hope before long to speak of his work at greater length.



STAINED GLASS

DESIGNED BY G. BUFFA
(G. BELTRAMI & CO.)



WROUGHT-IRON GATE BY A. MAZZUCOTELLI, ENGELMANN & CO.

Studio-Talk



"THE HARVEST MOON"

BY WILLIAM KEITH



"THE SHADOWED STREAM"

BY WILLIAM KEITH



"THE RIVER"

BY WILLIAM KEITH

REVIEWS AND NOTICES.

The Shores of the Adriatic. By F. HAMILTON JACKSON, R.B.A. With drawings by the author. (London: Murray.) 21s. net.—Dealing as it does with a part of Italy that, with the exception of such towns as Ravenna, Rimini and Brindisi, is comparatively little known to English travellers, this new volume is a very valuable contribution to the literature of the Adriatic. As is well known, Mr. Jackson is an accomplished practical architect, as well as an eloquent lecturer on architectural and archæological subjects, who has necessarily but little time to devote to travelling. The collection of his material in the present instance, he explains, has been spread over several years, but he has woven his scattered experiences into a very interesting consecutive narrative; and though he says that he has endeavoured to regard everything from the æsthetic point of view, he has been careful in every case to tell the whole story of the evolution of the buildings he describes, to bring out the connection

between them and their environment alike of the past and of the present. Although the public has been to a certain extent spoiled for the right appreciation of black-and-white work by the many books recently published with coloured illustrations, lovers of fine architectural construction and decorative detail will delight in the many fine drawings that enrich Mr. Jackson's delightful volume, amongst which are specially noteworthy the *West Door of S. Valentino Bitonio*; the *Panels from the Ambo* of the same church; the *Archivolt of the side Door, S. Maria Maggiore, Barletta*; the *Detail of a Jamb of S. Leonardo*, between Manfredonia and Foggia, and the *Detail of the Atrium of S. Clemente in Casanova*. Several of the subject photographs, such as the *Shop in Torre de Passeri*, and the *Comfort and Discomfort*, the latter a portrait-group of a maiden of Bari holding twin babies in swaddling-clothes, one in each arm, are very pleasing.

The Thames, from Chelsea to the Nore. Drawn in lithography by THOMAS R. WAY, with descrip-

Reviews and Notices

tive text by WALTER G. BELL. (London: John Lane.) 42s. net.—The intention of this work is to deal with the modern aspect of the Thames, which, as Mr. Way says, is picturesque enough to be interesting without any antiquarian flavour. In the collaboration with Mr. Walter Bell as an author the artist has found a student of the river as appreciative of its unfamiliar aspects as himself. Mr. Way's lithographs witness to his artistic scholarship. He manipulates his medium with that appreciation of blacks and greys which constitutes its charm, and yet he has not been led astray into a technique showing virtuosity at the expense of topographical truth. He has restrained his delight in the artistic possibilities of the lithographic chalk within the boundaries imposed by a very conscientious adherence to fact and to the details and relative proportions of buildings, etc. His ability to practise this restraint is the secret of his success in a field where many have failed who, like himself, have brought to a topographical task full artistic appreciation of their subjects. This happy conjunction of qualities gives an exceptional and permanent value to Mr. Way's work. It will interest our readers to know that two hundred and fifty of the lithographs are for sale in separate copies, and a special set of twenty-five hand-pulled proofs, twenty of which are also for sale, have been printed. The ordinary edition has been restricted to three hundred and ten copies, and all the drawings have now been erased from the stone.

Decorative Plant and Flower Studies, for the Use of Artists, Designers, Students and Others. By J. FOORD. (London: Batsford.) 30s. net.—Some five years ago Miss Foord published a volume of "Decorative Flower Studies," which formed the subject of a special notice in our pages (see THE STUDIO, July, 1901). Since that time she has been engaged in preparing an entirely new series of studies which now make their appearance in the handsome quarto volume before us. We may say at once that excellent as were her first series of drawings, those now published show a distinct improvement, not only, as Mr. Lewis Day says in his introductory note to the volume, in respect of draughtsmanship, but also as we certainly think in composition. The forty subjects included in this series cover a wide range; besides a goodly selection of herbaceous flowering plants, cultivated and wild, there are shrubs like *Pyrus Spectabilis*, *Pyrus Japonica*, *Diervilla Rosea*, *Kerria Japonica*, *Azalea*, *Oleander*, *Rhododendron*, *Privet* and *Snowberry*, climbers like *Cobaea Scandens* and *Clematis*; and among trees the *Tulip Tree*, the *Ash Tree*, *Arbutus*,

and the *Spindle Tree*. Each subject is illustrated by a full-page coloured plate and numerous drawings of details in black and white, the former reproduced by a French stencil process as was the case with the first series. They are all remarkably beautiful, though not all decorative in the same degree; in this respect there are few so attractive as the purple *Salsify*, a denizen of the kitchen garden, whose decorative beauty as here presented is quite a revelation. Throughout these studies Miss Foord's aim has been, as she says, not to give a naturalistic presentation of the plant, but to express, "by simple and severe treatment of line, the whole strength, delicacy, and character of the form." It is the realisation of this aim which gives to her volume its great value as a source from which the student of design may derive inspiration in abundance; but apart from purposes of utility, the drawings—the coloured ones at all events—have an intrinsic beauty of their own which will commend them to others besides students—to all, in fact, who, like the author, are lovers of mother earth's floral offspring.

British Malaya. By Sir FRANK SWETTENHAM, K.C.M.G. (London: John Lane.) 16s. net.—This new and authoritative work on the origin and progress of British influence in the Malay Archipelago, from the able pen of the late Governor of the Straits Colony, will appeal not only to those interested in the geographical and political questions discussed, but also to the comparatively restricted public who delight in Oriental art work unmodified by Western influence. The author has supplemented the many photographic illustrations of typical scenery, natives, houses, etc., with some noteworthy examples of Malay textile fabrics, gold, silver, and mixed metal vessels, niello work, weapons of various kinds (some of them richly chased), and baskets of plaited fibre—certain of them relics that have been handed down from generation to generation, others of modern manufacture—all of which are now in the possession of the author, who appears to combine with the courage and resource of the sailor and the political acumen of the diplomatist no little æsthetic feeling.

A Book of English Gardens. By M. R. GLOAG. With illustrations in colour by KATHERINE MONTAGU WYATT. (London: Methuen.) 10s. 6d. net.—In his interesting essay on old gardens in general, serving as introduction to a series of typical English examples illustrated in colour, the author dwells on the fact that the love of the cultivation of flowers was inherent in the human race from the earliest times, and has ever been an ennobling and refining

Reviews and Notices

influence; notes how great an effect the passing of the praise of gardens into literature had on the culture and discovery of plants, and comments on the causes of the great changes in taste that have come about during the last century. A true lover of the old-fashioned formal garden, he mourns over its decline. He for one can see little to admire in the styleless plantations of the present day, in which he says "flowers run riot and no bedding system is followed." There are beautiful flowers and lovely green grass still, he admits, but no modern grounds can compare with Nonsuch, Moor Park, Sheen, Hampton Court, and other fine creations produced "when people wrote and thought about and planned their gardens, not only grew flowers in them." Beginning with the monastery garden at Abbotsbury in Dorsetshire, and ending with Wrest Park in Bedfordshire, the latter designed by Le Nôtre, Mr. Gloag passes in able review a considerable number of historic gardens, and spares a few pages to those of certain humble country cottages, to which he pays a just tribute of admiration, recognising "that the passion for flowers and the love of colour which is born of their beauty is to be seen in them more than anywhere else."

Early English Prose Romances. Part II.—Robin Hood. Text after WM. J. THOMS. Illustrated and ornamented by HAROLD NELSON. (Edinburgh: Otto Schulze & Co.) 12s. 6d. net.—No less attractive as an example of fine printing than the first part of this work, which contained "The Lyfe of Robert the Deuyll" (reviewed in *THE STUDIO* for June 1905), this reprint of "The Noble Birth and Gallant Achievements of that Remarkable Outlaw, Robin Hood," will perhaps appeal to a wider public, for there must be few indeed who as children have not been deeply fascinated by this tale of the olden time. The same admirable qualities which distinguished Mr. Nelson's drawings in the first part are here in evidence, and are completely in keeping with the spirit of the narrative. The borders and the head and tail pieces are especially meritorious, and we think are marked by more assurance than some of the full-page illustrations, where a certain amount of hesitation is observable.

Picturesque Brittany. By Mrs. ARTHUR G. BELL, with illustrations in colour by ARTHUR G. BELL. (London: Dent.) 10s. 6d. net.—This attractive book is a record of a trip in Brittany of several weeks' duration, supplemented by a general account of the whole of the province. Mrs. Bell deals in an interesting manner with the characteristics of the Bretons, and touches the historical and

legendary side of her subject with her accustomed insight into its results, as shown in the present-day characteristics of the peasantry. Her descriptive powers find their true channel in such a work as this, and the charm of her writing entirely dispels from her pages, full of carefully-acquired information as they are, that suggestion of the guide-book which is not always inseparable from works of this kind. It is refreshing as the impressions of a student and lover of beauty whilst travelling through a province so essentially interesting as Brittany, both in regard to its inhabitants and the character of the country. The illustrations of Mr. Arthur Bell display his sense of colour and highly-skilful draughtsmanship in dealing with the difficulties of street architecture, and in composing his pictures as effective illustrations to such a brightly-written book.

Westminster Abbey: Its Story and Associations. By Mrs. MURRAY SMITH. (London: Cassell.) 6s. net.—As the daughter of Dean Bradley, who passed away soon after the Coronation of King Edward VII., at which he assisted, Mrs. Murray Smith has had exceptional facilities for studying the beautiful building that was under her father's care for so many years and with which she has been familiar from early girlhood. Her "Annals of Westminster Abbey," published some thirteen years ago, at once took rank amongst the standard works on the subject, but it is now necessarily to a certain extent out of date, and the new condensed edition just issued under a different title, that contains all that was essential in its predecessor, and brings the story of the Abbey down to 1906, will be gladly welcomed by all who are interested in the grand old church that has been for centuries so intimately associated with the national life.

Saunterings in Spain. By FREDERICK H. A. SEYMOUR. (London: T. Fisher Unwin.) 10s. 6d.—Although he lays no claim to original research and has given to his interesting volume so very unpretentious a title, Mr. Seymour has evidently been a most thoughtful student of the history of the Moors in Spain, an able summary of which he gives before describing the towns visited by him, where their influence is still most clearly seen. He dwells on their extraordinary administrative ability contrasting so remarkably with the weakness of the race they conquered; declares that the latter owed to them all that they learned of the arts of peace and much of those of war; traces the gradual amalgamation between the two originally hostile peoples, and brings out very forcibly the fact that during their seven hundred years' co-

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existence they were not, as has been so often assumed, always at daggers drawn. Perhaps the most interesting chapters of the book, in which there is not one dull page, are those on the Alhambra, for which, as would be expected, the writer has a boundless admiration.

Six Lectures on Painting and Aims and Ideals in Art. By GEORGE CLAUSEN, A.R.A., R.W.S. (London: Methuen.) 3s. 6d. and 5s. net respectively.—Full as they are of clear definitions of the principles that should govern art production, and of suggestions as to how those principles should be put in practice, these two series of lectures, recently delivered at the Royal Academy by the present Professor of Painting at that institution, should be put into the hands of every young student. Mr. Clausen is an eloquent speaker and writer as well as an accomplished painter; he knows how to select examples of what he wishes to enforce, and he has a humorous way of stating incontrovertible facts which impresses them on the memory of his hearers and readers. Specially noteworthy are the lectures on "Realism and Impressionism," on "Imagination and the Ideal," and on "Style," which are free from the obscurity that so often confuses issues on those much discussed subjects.

A Wanderer in London. By E. V. LUCAS. (London: Methuen & Co.) 6s.—Though Mr. Lucas confesses to being but an indifferent Londoner, he here shows himself to be an uncommonly shrewd observer of the many and varied aspects of the great metropolis, and the no less heterogeneous ways and moods of its teeming population. From Chelsea to Blackwall, from Hampstead to Southwark, little that is interesting seems to have escaped his eye, nor does he hesitate to say what he thinks whenever occasion calls for plain speaking. Thus he notes the prevailing indifference of the public to the memory of the great, as shown by the want of attention paid to most of the statues erected to them in London. The author has, of course, a good deal to say about the great art collections. The National Gallery is discussed in two chapters, marked by the candour which characterises his observations throughout. Of the large number of illustrations accompanying the text the majority are reproductions of more or less familiar masterpieces of painting in this collection, but more to the purpose are the coloured illustrations by Mr. Nelson Dawson, who has here given us a number of up-to-date glimpses of London, even the motor omnibus not being absent.

Three New Plays. By A. R. WILLIAMS. (London: T. Werner Laurie.) 5s.—"Fame and the

Artist," a one-act play; "The Street," in three acts; and "Jack Hamblin: Gambler," in one act, are the three plays here presented by Mrs. Williams in a volume which leaves nothing to be desired in get-up. The author, who gives abundant evidence of dramatic instinct and feeling in her writing, has selected themes which mark a distinct departure from the conventional English drama of the day; and her treatment of them reveals some of that intellectual earnestness which characterises the modern German and Scandinavian "social" drama. The last of the plays, the plot of which is laid in the Far West, opens with an expressive coon song by Mr. Paul Bevan, well known for his renderings of Japanese melodies.

Schmuck und Edelmetall-Arbeiten. Edited by ALEXANDER KOCH. (Darmstadt: A. Koch.) Mk. 16.—This, the ninth of a series of very useful technical handbooks, gives a great number of reproductions of typical contemporary German, Austrian, and French designs for decorative metal work, amongst which the necklaces, bracelets, combs, and buckles of Lalique of Paris, Geyzer of Florence, Erler-Samaden of Munich, Riegel of Kempten, and Behrens of Düsseldorf, are especially satisfactory.

Embroidery and Tapestry Weaving. By Mrs. ARCHIBALD H. CHRISTIE. *Writing and Illuminating, and Lettering.* By E. JOHNSTON. (London: John Hogg.) 6s. and 6s. 6d. net respectively.—These two volumes belong to the "Artistic Crafts Series of Technical Handbooks," which Prof. Lethaby is editing—an admirable series of textbooks written by authors who have an intimate practical acquaintance with the various crafts of which they treat. The art of embroidery, with which Mrs. Christie's book principally deals, is one which, as she says, may be of the highest or the most homely character, and in its simpler aspects should be the accomplishment of every woman; and, moreover, it is one which offers an almost infinite diversity of work, alike in design and method. Of stitches alone, some forty kinds are here explained and illustrated by clearly drawn diagrams; methods of work, also amply illustrated, occupy several chapters; while others are devoted to tools, appliances, materials, garniture, etc. No less thorough is Mr. Johnston's treatment of another art which, like embroidery, has fallen from a high estate. It is a fascinating art, and this book, with its exhaustive and lucid exposition of ways and means, should help greatly towards the revival of it. The book contains over two hundred illustrations and diagrams, and, like Mrs. Christie's volume, has also a number of collotype plates.

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Gold, Frankincense and Myrrh, and other Pageants for a Baby Girl. By W. GRAHAM ROBERTSON. With twelve designs in colour by the author. (London: John Lane.) 7s. 6d. net.—In some of his earlier works, notably the "Old English Songs and Dances" and "Old French Songs of Canada," Mr. Robertson proved how thoroughly in touch he is with the romance of the long ago; in this last publication he has, with rare skill, brought the remote past into the present, proving his realisation of the fact that child nature has ever been essentially the same, as well as his deep insight into the secrets of that nature. The little ones to whom his charming poems are primarily addressed will rejoice in their swing and rhythm, their innate sense of the reality of the mystic realm of fairyland; but in the hearts of those whose childhood is past, a vibrating chord of pathos will be struck, so vividly does many a pregnant line bring out all that is lost by growing up. With the "Gold, Frankincense and Myrrh," a true masterpiece of child literature, are bound up a charming birthday pageant, "The Wishing Well," full of quaint fancy and happy suggestion, and a "Masque of Midsummer Eve," that, with its exuberant gaiety and undercurrent of sadness prescient of the death of summer, will rank with the exquisite "Masque of May Morning" of last year, in which the author touched perhaps his highest point of excellence as poet and painter, though many of the drawings in his new volume, especially the charming Portrait of the three-year-old maiden, forming the frontispiece, *The Fallen Skies*, *The Folk in Green* and *The Call of Dawn*, are as remarkable for delicacy of imagination and feeling for form as anything Mr. Robertson has previously produced.

The illustrated catalogue of the exhibition held this year at the Guildhall, of works by the Early Flemish painters, which has been prepared by Mr. A. G. Temple, the Director of the Gallery, by special sanction of the Library Committee of the Corporation of London, and published by Mr. Arnold Fairbairns (10s. 6d. net), will serve as an appropriate memorial of that interesting event. Mr. Temple contributes a brief introduction containing biographical accounts of the masters represented. Between forty and fifty of the works exhibited are reproduced, and explanatory details are furnished in regard to nearly all the pictures comprised in the exhibition. The entries are numbered from 1 to 80, then follow 99 and 109, but no explanation is given of the double hiatus.

Messrs. T. C. & E. C. Jack, of Edinburgh, who have established for themselves a well-deserved

reputation as publishers of good things in juvenile literature, have added to their list several volumes which will not escape the notice of dispensers of gifts at this season. Foremost among them is *The Child's Life of Jesus* (10s. 6d. net), an elegant volume of some 400 odd pages of clear type, in which Mr. C. M. Steedman tells anew the old, old story with such simplicity of language as becomes a narrative intended for the young. An interesting feature of his presentment is the use he has made of legends, verses, and anecdotes from many sources which throw light on the Gospel records; while in Mr. Paul Woodroffe, who contributes thirty coloured pictures, he has found a collaborator who has throughout treated the sacred themes illustrated in a spirit of reverence and sympathy. In *The Golden Staircase* (7s. 6d. net) we have another attractive volume, containing a comprehensive collection of poems, secular and sacred, chosen with discernment by Louey Chisholm from the writings of a hundred different authors, present and past, with a series of sixteen delightful pictures by Mr. Dibdin Spooner. Miss Chisholm is also responsible for the sheaf of sixteen fairy tales told again in *The Enchanted Land* (7s. 6d. net), and special praise is due to Miss Katharine Cameron for the coloured illustrations accompanying them, which reach a high standard of excellence. Messrs. Jack have also added several volumes to the two series of dainty books for children which have been before noticed in these pages—the "Told to the Children" series and "Children's Heroes" series (1s. 6d. per vol. net).—Two illustrated books for children published by Messrs. W. & R. Chambers deserve a word of commendation. In *The Browns: A Book of Bears* (3s. 6d.), the escapades and frolics of Bruin and his family are treated with pleasing pictorial effect by N. Parker; and in *The Knight Errant of the Nursery* (3s. 6d. net) Mr. W. Parkinson illustrates by a series of coloured and black and white pictures (among which we observe some displaying a fine sense of colour) the military exploits of a young warrior of seven or eight.—Four thrilling stories for boys of riper years, each accompanied by numerous black and white illustrations, come from Messrs. Frederick Warne & Co. In three of them—*Loyal and True*, by H. Escott-Inman, *The Second Form Master of St. Cyril's*, by the same author, and *Clive of Clare College*, by J. Harwood Panting—the story turns mainly on the events of school life, while in the fourth, *Kidnapped by Pirates*, Mr. S. Walkey and his pictorial collaborator, Mr. Paul Hardy, have

Reviews and Notices

found a fruitful theme in adventures of a still more stirring kind. The tone of these stories is perfectly wholesome, without savouring of "goody-goodness." The price of each volume, bound in cloth, is 3s. 6d. For children of more tender years Messrs. Warne provide two of *Randolph Caldecott's Picture Books* (1s. 6d. each, net), both containing charming illustrations in colour and black and white. Mr. F. Tempsky, of Vienna, sends us *Kling-Klang-Gloria* (Mk. 4), an oblong-quarto volume of German "Volkslieder" and "Kinderlieder," set to music by W. Labler, and illustrated with sixteen full-page coloured illustrations, quaint in composition and fascinating in colour, by H. Lefler and J. Urban, each page being embellished with a variety of vignettes, borders, etc. The book bears eloquent witness to the increasing attention which leading artists in Austria and Germany are giving to matters affecting the enjoyment of the rising generation.

The Old Masters Complete (*Klassischer der Kunst*). Vol. I, *Raphael*, \$1.80. Vol. II, *Rembrandt*, \$2.40. Vol. III, *Titian*, \$1.80. Vol. IV, *Durer*, \$3.00. Vol. V, *Rubens*, \$3.60. Vol. VI, *Velasquez*, \$1.80. Vol. VII, *Michelangelo*, \$1.80. (Boston: C. A. Koehler & Co.)—C. A. Koehler & Co., of Boston, have done a service to all students of the masters in America by bringing into easy reach the unexcelled series of reproductions listed in the volumes above. The great merit of these books over many excellent publications heretofore available lies in the fact that they furnish not a mere selection of the master's work, but a complete reproduction of the entire series. Such a thoroughness as shown in this undertaking is characteristically German, and the books being, in the first instance, intended for that market carry in each case a short introduction in that language. But the titles of the reproductions are given in English as well, so that this unique publication can frankly be commended to American readers for the very purpose which it was designed to fill. The reproductions, moreover, are listed, showing the various galleries, public and private, where the originals may be seen to-day. Some idea of the value of this publication may be gathered from a mere recital

of the number of reproductions shown in each volume. The Raphael, for example, carries 202 reproductions, the Rembrandt, 405; the Titian, 230; the Dürer, 447; the Rubens, 551; the Velasquez, 146; the Michelangelo, 166.

Alphabets, *Petzendorfer's Atlas*, First and Second Series, \$9.00 and \$7.50. *Dolmetsch Encyclopedia of Ornament*, \$9.00. *Costumes of All Epochs and Countries*, \$8.00. *Decorative Vorbilder*, Vol. XVII, \$5.00. *Der Moderne Stil*, Vol. VII, \$4.00. (Boston: C. A. Koehler & Co.)—This group of books is in



From Life of William Blake, John Lane Company

JOSEPH OF ARIMATHEA
AMONG THE ROCKS OF ALBION

ENGRAVING
BY BLAKE



From *Life of William Blake*, John Lane Company

"OR PITY, LIKE A NAKED NEWBORN BABE
STRIDING THE BLAST, OR HEAVEN'S CHERUBIM HORSED
UPON THE SIGHTLESS COURIERS OF THE AIR."—*Macbeth*

COLOUR PRINT
BY BLAKE

many respects invaluable to art workers and designers. The Petzendorfer atlas of alphabets shows in its plates 150 different styles, including the alphabets of forty-eight foreign languages. Included are 200 initial letters in colours, etc., and 1,000 monograms. The second series shows the most recent and notable types designed and cut in Europe and at various celebrated foundries of the United States, the whole of this series being displayed on 141 plates. The "Dolmetsch Encyclopedia of Ornament" contains 100 beautifully coloured plates, comprising 1,500 reproductions showing in detail the styles of all periods and accompanied by succinct descriptive text and key diagrams. For costumes a similar atlas is offered which will be especially useful to designers, artists and illustrators, comprising 476 coloured reproductions on 119 plates. Volume XVII of the "Decorative Vorbilder" and Volume VII of "Der Moderne Stil" show notable work of the day in decoration, painting, applied arts, etc., rendered in valuable colour plates.

The Life of William Blake. By ALEXANDER GILCHRIST. Edited with an Introduction by W. GRAHAM ROBERTSON. (New York: John Lane Company.) \$3.50 net. Postage, 20c.—In the Blake revival, which has been one of the striking

features of the literary and artistic year, and which has included the publication of the *Letters*, of a study by Laurence Binyon and a reissue of the critical tribute by Mr. Swinburne, the contribution most directly to the point has been perhaps the reappearance of Gilchrist's life, the standard source for facts and personal interpretation. Mr. W. Graham Robertson, an artist who has won much general notice by his success in reviving the art of the wood-block, and himself an enthusiastic if discriminating collector of Blake material, has prepared the edition and contributes an appropriate introduction. The characteristic designs selected by Gilchrist have been reproduced in illustration, and added to this number is a notable selection of colour prints, drawings, designs, etc., from Mr. Robertson's collection, perhaps the finest collection in existence. This brings the total number of illustrations up to fifty and enhances the value of this timely and perennially interesting publication. A supplementary chapter is added on the colour prints and a full annotated list of Blake's paintings, drawings and engravings, together with the descriptive catalogue of "poetical and historical inventions" prepared for the sale of Blake's pictures in 1809. From Mr. Robertson's introduction we quote the following:

Reviews and Notices

"As a poet Blake stands on a level with his peers, yet apart from them—a lonely voice before the dawn; a singer of the silent hour, before a wonderful burst of lyric melody hailed the birth of the nineteenth century. As a painter his fame has spread more slowly, owing to the difficulty of seeing his works, which are still, for the most part, in private collections; nevertheless, they now find an ever-widening circle of admirers. Every scrap of Blake's long-neglected writings is eagerly sought for and discussed; the despised pictures emerge from the cellars and attics where they have spent the greater part of a century and find their way into salesrooms, with results highly gratifying to their bewildered owners. William Blake has come to his own at last, extolled alike by poets and painters as one of the supreme magicians of the pen and brush.

"For, in the case of this artist, his two chosen forms of expression must be studied side by side; Blake the poet and Blake the painter must both speak to us in their different languages, the one amplifying and sustaining the other, until we begin to know the third Blake—Blake the seer, the philosopher, and the teacher.

"Flaxman, who himself paid many tributes to his genius, mentions, in sending to Hayley a copy of Blake's Poetical Sketches, 'That Mr. Romney

thinks his historical drawings rank with those of Michelangelo.' The drawings seen by Mr. Romney were possibly the design for Job—"What is man that Thou shouldst try him every moment?"—and *The Death of Ezekiel's Wife*, from which engravings were afterwards executed. In pictorial art Blake's finest work is probably to be found in the *Inventions to the Book of Job*, that sublime series of designs which alone suffice to place their author among the immortals. To produce anything approaching adequate translation into line of the world's greatest poem would seem an impossible feat, but Blake's pictures crown it with an added glory. The subject seems to have fascinated him through life, and it is interesting to see how little the general conception, once formed, changed with lapse of years.

"The early sepia drawing (engraved in 1794) of the lamenting Job with his wife and three friends, in its grandeur and silent majesty of sorrow, might well have found a place in the final series of 1826. The same vastness is there; the same suggestion that these Titanic forms, enduring giant woes in some vague land beyond Time and Space, are symbols of all humanity; the sorrows of the world weigh down the crouching figures, and from their lips comes the cry of suffering creation."



From *Life of William Blake*, John Lane Company

JOB: "WHAT IS MAN THAT THOU
SHOULDEST TRY HIM EVERY MOMENT?"

SEPIA DRAWING
BY BLAKE

The Lay Figure

THE LAY FIGURE: ON MISSED OPPORTUNITIES.

THE LAY FIGURE: ON MISSED OPPORTUNITIES.

"IF THERE is one thing that annoys me more than anything else," began the Man with the Red Tie, "it is to see our artists missing, by their own foolish want of enterprise, real chances of gaining credit and popularity."

"It is not every one," returned the Art Critic, "who can recognise a chance even when it occurs, and there are fewer people still who can make anything out of what they know to be an opportunity. Still, I do not think artists are any blinder to their own interests than other men."

"But I think they are!" cried the Man with the Red Tie. "Some kind of artists are worse than others, of course, but hardly any of them do what they might to advance themselves."

"And may I ask which kind of artist you consider the worst in this respect?" inquired the Critic. "Explain your charges; what evidence have you to bring in support of them?"

"Well, I happen to have visited lately certain exhibitions abroad in which the work of British artists has been shown beside that of men of other nations," said the Man with the Red Tie; "and I noticed in the things that came from this country a singular lack of originality. In design and craftsmanship especially we failed conspicuously to hold our own, and we made, I can assure you, a very poor show beside the others. Don't you call this missing our best chances? I do."

"If you had begun by saying what you really meant instead of by making a general attack upon the whole of British art, you would have found me much more ready to agree with you," replied the Critic; "but I did not feel justified in endorsing such a sweeping assertion as you put forward just now. I am quite prepared to admit that our designers and craftsmen have failed for some time past to turn their opportunities to good account. They have lost the power, as it seems to me, to assimilate new ideas."

"I protest!" interrupted the Designer. "You are not justified in saying anything of the sort. Whatever may be said about other forms of art in this country, I am certain that you are wrong in accusing the designers and art workers of any want of judgment. We have great traditions here of decorative art, and we are striving our utmost to uphold them in a worthy manner."

"Traditions! Yes, you have traditions," returned the Critic. "I would not attempt to deny that, but what I say is that you prefer traditions to oppor-

tunities. You are so scrupulous about observing this rule or that formula that you forget there is anything else to be taken into account. Is there nothing new to be done in decorative art?"

"But why should we seek for anything new?" demanded the Designer. "Should we not be satisfied with what we have? Our clients are content with the old styles, which, after all, are the best, so why give them what they neither want nor understand? If you begin to make experiments in decoration you must inevitably offend against good taste, and you must fail in loyalty to the great traditions."

"What you call loyalty I call stupidity," scoffed the Man with the Red Tie; "your loyalty is leading you into a ridiculous position. Other nations do not hesitate to make experiments which, whether they offend against good taste or not, are certainly instructive. Other nations are trying to learn something fresh and to make a break with the past. We refuse to do anything different from what we have done before, and we cannot see that all the rest of the world is getting tired of the stuff we produce. I say we are foolish to neglect all our chances of playing a leading part in what will be the art movement of the future."

"Does the future concern us at all?" asked the Designer. "I think we are very well off as we are; we need not worry ourselves about what may or may not happen in ages to come."

"You prove my point," said the Man with the Red Tie. "The future is not your concern, and you will go on as you are until your opportunities are gone never to return."

"And meanwhile," broke in the Critic, "this country is being left hopelessly behind in the race. What we will not attempt is being done successfully in many other parts of the world. New traditions are being created, new canons of taste are being established, new creeds are springing up, and we must go on bowing down to our old, battered and absurd idols, worshipping them not because they are of any use to us, but simply because they are old. Indeed, we deserve to be despised. We have been asleep so long that, like Rip Van Winkle, we do not realise that a new generation has sprung up which regards us as out of date. Even now, if we really woke up, we should have a hard fight to recover what we have lost, and the longer we delay the more hopeless our task becomes. It is not what may happen in ages to come that concerns us, I quite admit; it is what is happening to-day."

THE LAY FIGURE.



MODERN PANELS IN CLOISONNE
 SHOWING SEVEN OF THE PRINCIPAL STAGES
 IN THE PRODUCTION OF AN EXAMPLE OF THE ART

Property of Dr. Owe, Minneapolis

Shippo Yaki

AMERICAN SECTION

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THE ART OF SHIPPÔ YAKI.
ILLUSTRATED FROM THE COL-
LECTION OF DR. ALFRED OWRE,
MINNEAPOLIS.

BY ARTHUR UPSON.

THE ancient art of enamelling upon metal objects is, without doubt, the most difficult, as it is the least widely appreciated, of the industrial arts. Several European experts, including Audsley and Bowes, without hesitation claim for *shippo yaki* ("the ware of the Seven Precious Things") the honour of being the choicest of the arts of the Orient. The physical and chemical difficulties through which a perfect enamel must evolve, and the great versatility of craftsmanship exacted thereby, are scarcely evident to those who have not closely studied its process. The final achievement of grace in form, colour, and design, and that perfect effect of spontaneity so necessary to unhindered artistic enjoyment, increase in valuation as the labourious means of production is investigated. In direct proportion as difficulties are considered, the success with which they have been concealed in the finished product will influence the critic to inspect the claims of enamel work to superiority over its fellow arts.

The unique possibilities for beauty in various kinds of enamel will explain their persistence from Egypt of the Twelfth Dynasty, which has bequeathed us royal ornaments forty-six centuries old, down to the latest exquisite vase from the hands of a Nami-kawa. At intervals along the dusky ages, every great race has scattered jewelled tribute to this lovely but imperious art: Egyptians, Arabians, Persians, Indians, and Chi-

nese; Greeks, Etruscans, Franks, Saxons, and Celts. Among these and other families of mankind for more than four thousand years, implements of war, and state, and religious service, had been consecrated to beauty by the touch of fused enamels, when, in the sixteenth century of our era, China, beneficent mother of the arts, gave her skill and experience in these materials to the Japanese. And as in earlier arts the Japanese excelled their teachers in elegance and imagination, so in this later one they developed, not without long struggle, an ease and poetic grace unknown to their prosaic instructors, or to any other race.

Setting aside "free" or painted enamels, in which the decoration is applied by a wash upon smooth metallic surfaces in either opaque or translucent colours, we turn to the other main branch of the art for the identification of the finest it has to offer. Of the "bound" or "cell" enamels there are two main kinds, the embedded, or *champlevé*, and the incrustated, or *cloisonné*. Reputable historians of the subject account *filigree* a third division of cell enamels, but it would appear more accurate to consider *filigree* merely a form of *cloisonné* in which the cells have been allowed to remain only partly filled with the fused paste. There is also some confusion as to the use of the term "incrusted"; but this would seem equally unnecessary, since of all enamels only the *cloisonné*



CHINESE ALTAR VESSELS
EARLY MING PERIOD

DR. OWRE'S
COLLECTION



CHINESE BOWL
MIDDLE PERIOD, KEEN LUNG REIGN

DR. OWRE'S
COLLECTION

presents to the eye nothing but the superimposed crust of the decorated object.

In *champlevé*, the thick, cast brass or copper base is hollowed in places where it is desired to flow the enamels. Upon the more massive pieces, the cells are cast; upon the smaller, they are wholly or in part the result of excavating. The partitions thus created trace the outline of the artisan's design, as in *cloisonné* the applied metal ribbons (*cloisons*) serve the same purpose. *Cloisonné* may well be styled the happy and graceful nursing of *champlevé*, and the latter likened to a strong, simple, and often sombre foster-mother. Both forms are native to China, but the lack of any treatise upon them, in either Chinese or Japanese, leaves us in the dark concerning their early history. We only know that when the craftsmen of the Island Empire first gave themselves to the process, they naturally chose the form in which they could most fluently express their art-ideals, quite regardless of technical difficulties. As Mr. Percival Lowell has well said, with the native of Japan art so permeates and pervades his whole being as to be to him "not so much a conscious matter of thought as an unconscious mode of thinking." We cannot imagine those unexcelled metal-workers of the old *régime*,

of imperfect firing, are beautiful—chiefly very dull, deep reds, turquoise blues emerging into greens, and often yellows, and white and black. The two rare gourd-shaped altar vessels shown in illustration belong to this early period.

During the Tsing Dynasty (1645 to the present), the successor of the Ming, much more refinement has been introduced in design and execution, and colours have become more varied. In many pieces of this period,

with their unconscious taste and immense technical versatility, hesitating as to which of the two forms they should adopt.

The oldest cell enamels from Chinese hands, so far as we have reliable knowledge of them, date from the early Ming Dynasty. This succession was established some two hundred and thirty-five years before the Tokugawa Shōgunate in Japan, and lapped over into it forty years, or until 1644. During the latter part of this long period, the Chinese workers put forth excellent enamels. Earlier, their results are distinctly primitive; the designs are coarse, the workmanship inaccurate, the bases heavy, and the enamels imperfectly distributed and fired. The colours, however, excepting results



CHINESE INCENSE BURNER
MIDDLE PERIOD CHAMPLEVE

Shippo Yaki



CHINESE SHRINE
MIDDLE PERIOD
KEEN LUNG REIGN

DR. OWRE'S
COLLECTION

and of the late Ming, there is a very distinct retroactive Japanese influence. The technique is vastly improved, and in some instances design is less rigid. The height of this second period was reached in the Keen Lung and Kia King reigns, 1735 to 1821. The last forty years may be called the Late Period of enamelling in China, and when compared with the activity shown in the same time by the workmen of Japan, its product is not of prime interest. Some excellent specimens are displayed in the illustrations. The metal bases of all these specimens are much heavier, and the cloisons are coarser, than in any Japanese work. Specimens of the latter, distinguished by extreme thinness, often measure from one-tenth to one-twentieth of an inch through two enamelled surfaces and the base between. It should be understood that in this discussion the export (commercial) ware is not considered.

From the late sixteenth century, the time of its introduction as a decorative art in Japan, *cloisonné* may be said to have gone through three stages of development. It is now in a fourth and, some critics hold, a decadent period.

The Early Period extends to about the middle of the seventeenth century. Ware made in those days, consisting in the main of temple vessels of thinly beaten-out copper, is characterised by monotonous, low-toned colouring similar to that of the Ming Period Chinese, and by archaic decorations, usually animal figures, rich in borrowed symbolism, such as the ho-ho bird, the kylin, the hare, and, rarely, the human figure. Cloud-units, scroll-work and Chinese characters, borders in geometric or diaper pattern, and medallions bearing flower or animal figures, are typical decorations. Often the background is



CHINESE VASE
MIDDLE PERIOD
KEEN LUNG REIGN

DR. OWRE'S
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Shippo Yaki



CHINESE VESSEL
LATE PERIOD

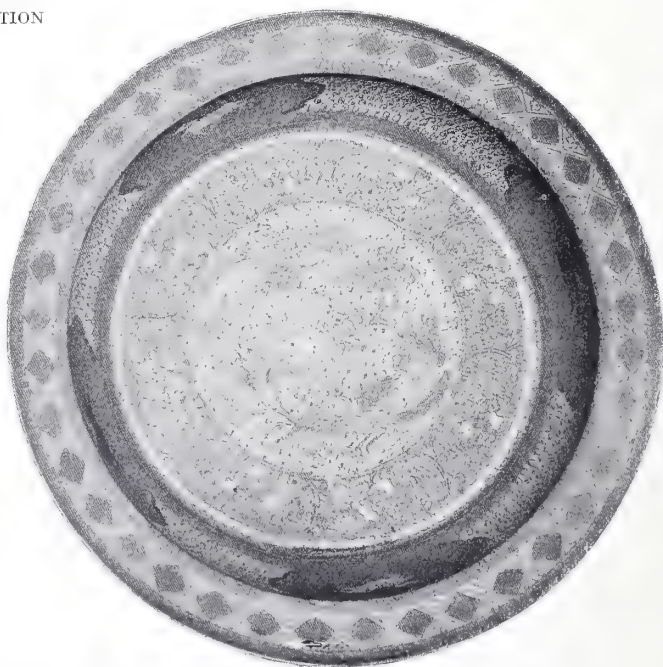
DR. OWRE'S
COLLECTION

ally fantastic animal figures. Fine specimens of Middle Period ware are not frequent in European and American collections. It would seem that only the royal keepers of the Buddhist temples appreciated and encouraged the art during this period, for it was applied almost exclusively to temple vessels. These vessels are of such size and richness that it is not difficult to understand why so few of them have been allowed to disappear from their ancient shrines. Few connoisseurs of the Mikado's empire know of them excepting through hearsay, and many have expressed astonishment upon encountering them in Europe.

Indifference to the art, or perhaps one should say the monopoly of it by monastics, was succeeded, not unnaturally, by a period of entire inactivity at the close of the eighteenth century. *Shippo yaki* was a forgotten industry to the craftsmen of the empire when, in 1830, Kaji Tsunekichi, son of a *samurai* of Owari, a skilled metalworker, set about to revive it. So completely had the traditions of the old enamellers been lost, that it was only after eight years of patient toil, through which, as the chronicler states, "his unconquerable spirit sustained him," that Tsunekichi finally produced a piece of ware suitable for exhibition. The Prince of Owari extended his patronage and ordered the unconquerable one to fashion some gifts for the Shôgun. And thus the reestablishment of the art was confirmed.

a dull, Ming white, and a fine detached curl of wire repeated evenly over the entire surface lowers the tone and unifies the heterogeneous elements of design.

To the Middle Period (from about 1650 to about 1850) belongs a distinct ware which combines, as does no other, individuality with elaboration. It is far more carefully designed and worked than any preceding it. The delicate intricacy of decorative patterns is carried out to perfection by a marvellous skill in mixing, applying, and firing the many-hued pastes now in use. Dark and light greens, dull reds and blues, lilac, citron, drab and white are used with precision, and accurately distributed for balance of tones. The design is, predominantly, fine diaper and floral schemes, with backgrounds of conventional scrollwork, and with lozenge or fan-shaped medallions bearing occasion-



JAPANESE ALTAR DISH
EARLY PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki



JAPANESE PLAQUE
MIDDLE PERIOD

DR. OWRE'S
COLLECTION

The Late Period, then, may be said to begin with 1830. Since 1875 so much technical progress has been made, especially in the handling of metallic oxides to produce colours, and in fusing, that it seems logical to break the period there, and classify specimens produced within the past thirty years as "Modern."

Late Period ware shows, in designs, the influence of eighteenth century reformers in its freedom from purely Chinese conventions, and that of the democratic movement inaugurated by Hokusai and his followers in its vitality and boldness. The distinctive diaper patterns of the two earlier periods, particularly of the Middle Period, and the prevalent background greens of both Early and Middle, no longer separate sharply the Japanese from the Chinese *cloisonné*; even the thickness of the enamel and the weight of metal bases, in their approximation to Chinese models, show the entire detachment of the Owari artisans from Japanese traditions. But neither were they Chinese in their allegiance, as their freedom in design and colour

shows. They were original. The exclusive application of the unworldly beauties of *shippo* to shrine and palace was forgotten; and even as Hokusai introduced a new order of things in pictorial art, redeeming it from the enfeeblement of seclusion, so Tsunekichi and his pupils applied the art of enamelling to objects of everyday utility.

When, in 1867, the last of the Shōgun transported his hoarded treasures of industrial art to the Paris Exposition with the unprofessed intention of selling them in support of his crumbling power, a few of the choicest examples of *shippo* were included in the exhibit. These and, in the next years, many treasures of the defeated *daimio*, were disbursed to eager collectors. Up to that time, with the single exception of Sir Rutherford Alcock's selection, shown in London early in the sixties, Japanese enamels may have been said to have been un-

known in Europe. Their beauty was a public marvel. Many of the finest pieces ever done by the old artists have thus been scattered in museums and



JAPANESE PLAQUE
MIDDLE PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki

private collections outside of Japan, a matter for deep regret to the Japanese themselves, who, be it repeated, had not, at home, advantage of access to such royal specimens. Native artisans, seeing for the first time in Paris such superb work, attempted to reproduce vessels in the Middle Period style to supply the enthusiastic European. Their efforts resulted in some sad imitations which are occasionally seen in collections and at sales, but which are readily detected through their inferior colouring and their dull, waxen, bisque-like finish.

In the modern ware even greater liberality in use and design is frequently found. Effects heretofore never dreamed of are offered every year by makers in Nagoya and Kyoto. Shadings of translucent; the mingling of one colour, through gradations of tone, with another; designs which extricate themselves from the cloisons and go wandering off at their own fancy; and still other departures from established precedents, give rise, and with good reason, to much not altogether favourable criticism. The strict dependence upon cloisons in design should be maintained if the purity of the art is to be respected. The lower toned colours of older wares will continue in

the preference of conservatives. But the exquisite adjustment of balance in design, and the free treatment of old and still highly significant motives with loving detail and fresh appreciation of their beauty, which are, after all, the chief characteristics of the modern school, cannot fail to win hearty approval. In the introduction of foreign features to the art, it is as though in its long and painful growth toward perfection it had suddenly found itself matured to its utmost possibilities in hands disappointed with their own dexterity—as if those hands yearned onward over the correct limitations which bound and define and make lovely this supreme art, trying to achieve something outside it which could not reproach them with completion.

The accompanying photographs of specimens in the collection of Dr. Alfred Owre, of the University of Minnesota, illustrate the periods alluded to in the above paragraphs. Dr. Owre's collection consists of one hundred and thirty greatly varied objects, ranging from the ancient Ming altar vases, and heavy cast *koro* (incense burners) of the Keen Lung reign, through Middle Japanese altar vessels as thin as pasteboard and entirely covered with



JAPANESE ALTAR VASES
MIDDLE PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki



JAPANESE BOWL
LATE PERIOD

DR. OWRE'S
COLLECTION

hundreds of thousands of intricate cloisons, through Late Period bowls with superb colour schemes in bistre, cream, turquoise, and olive, down to fairy-like *kiku* vases, and plaques in the purest black, or white, or pale blue, bearing designs of miniature reeds, irises, plum-blows, tiny butterflies and birds a-wing, like little details from a Hiroshige landscape.

The screen panels shown in illustration are superb examples of recent work. Upon broad fields of exquisitely pure and flawless robin's-egg enamel, which in themselves are a triumph for the Moderns, there are displayed two graceful and perfectly coloured flower sprays, each with its poetically associated wing-visitant. The left panel shows the plum-blossom and the nightingale (*oumai-ni-uguisu*), from earliest times twin harbingers of all the song and fragrance of a Japanese spring. The right panel bears the cherry-blossom and butterfly (*sakura-ni-cho*), with like charm of association. Both panels are treated with that infallible sense of space and balance which is the unmistakable hall-mark of Japanese free design.

Each panel measures twenty-one by forty-one inches, and is probably larger than any one panel of *shippo* to be seen in the museums. Size, to those who pause to consider the process of manufacture, presents a tremendous factor in appreciation. To make this clear, a brief review of the stages of bringing through a piece of *cloisonné* will suffice.

In the first place, the artificer must have in his employ, if not in his own brain, the results, as they bear upon his work, of research in the following-named sciences: geology, metallurgy, physics and chemistry; and of arts: metal-working, draughts-

manship and design, painting and flower arrangement. Individuality, that is, fidelity to race instincts, and simplicity, with attention to detail, are elementary requisites in which the craftsman qualified when he was born a citizen of Dai Nippon.

If the object in hand is to be treated with opaque enamels, any malleable metal may be used for a base. In translucent *shippo* the base must be copper, silver, gold, or some tinless alloy, since tin so readily oxidises and fuses that a very small percentage of it will render opaque the superimposed enamel. After the master-artist has pronounced upon shape, design and colour, as well as the quality of enamels to be employed in the new object, the strong young metal-worker beats out, welds and polishes a base to conform; the girl at her mortar pulverises the vitreous cubes already prepared with their metallic-oxide colours; the old, rich-experienced workman applies the design with fine strokes of either stylus or india-ink brush, and all is ready for the investment of the metal vase or plaque with the glories of cloisons and the Seven Precious Things.

Youth again, accurate of eye, steps in to shape and apply the fine ribbons of polished metal which wind and waver in exact accord with the designer's will. The cloisons are temporarily secured to the base with rice-paste, easily fluxed away, then made fast with some low fusing-point solder, after which exacting process, the object goes to the enameller. The powdered enamels, having been reduced to paste by mixing with water or volatile oil, are now applied with utmost care, each colour in its proper cells, while the superfluous moisture, brought to the surface by gentle taps, is dried by an attentive *musume*. When all the cells are filled the object is set aside to dry, preliminary to the firing. The latter process results in shrinkage of the paste, rendering necessary another filling of the cells, a second firing, and yet another, the entire process being repeated until the object issues from the muffle deeply incrustated with fused but incoherent colours.

The final, and not the least difficult, stage remains. The rough and blurred surface must be uniformly scraped and polished down to the cloisons, where the colours and design await the eye in all their intended beauty. Fine sandstone and magnolia charcoal are commonly used for this purpose, and wood-ash and rape-oil for the final polish. Merely to touch upon these stages gives scarcely a hint of the attention, skill and time required to produce a piece of *shippo*. Upon a pair of vases sixteen inches high produced by one

National Society of Craftsmen

of the leading makers, and displayed at the Paris Exposition in 1900, he and his helpers worked continuously for two years.

The Seven Precious Things, gold, silver, emerald coral, agate, rock-crystal, and pearl, were not considered too valuable to bestow their name on the ware whose brilliance and colour were proudly believed by the ancient artificer to equal theirs. The lover of *shippo* who has kindly allowed photographs of a few of his specimens to illustrate these pages expressed the ancient feeling when he said in a recent lecture: "To me there is nothing in the whole field of Japanese art that is so interesting, precious, fascinating and permanent as *cloisonné* enamels."

THE EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN. BY EVA LOVETT.

MEMBERS of the National Arts Club, under whose auspices the National Society of Craftsmen was started, who have loyally and indefatigably worked to launch the new society, have reason to congratulate themselves on the finely representative showing in all classes of applied art, displayed at its first annual exhibition. The National Society of Craftsmen opened this exhibition on December 3, and held it for two weeks in its rooms at the National Arts Club Studios, 119 East Nineteenth Street, New York City.

One large studio, having a gallery along its side and two somewhat smaller rooms, were full to overflowing with examples of work in pottery, leather, basketry, ceramics, metal work, wood carving and cabinet work, embroidery, stencil work, weaving and spinning, illumination and printing, book-binding, rug-making, casts, dyeing, and many branches of these arts, comprising a great variety of work, and much that was original in design, colour and technique. The broad rule for "eligible articles" was that they might be "the product of any handicraft, capable of original artistic treatment."

There were consequently not only examples from every established art center, but interesting works from many private individuals. The groups of examples from well-known studios showed much merit, and many single pieces signed by names little known displayed talent in the chosen materials.

In pottery, the collection was specially full. Fourteen delicate and beautiful vases and bowls were from the Robineau Pottery. A variety of



MODERN JAPANESE
SCREEN PANELS

DR. OWRE'S
COLLECTION

dainty colour effects were shown in these crystalline glazes of the palest tints. Ivory, pale blue and delicate green shades predominated. One slenderly shaped vase had odd suggestions of leaf forms at irregular intervals. Another shallow bowl of light green held some curious little shades of brown in its depth. Most of the pieces were simple shapes without other ornament than a beautiful glaze, which is the special feature of Mrs. Robineau's work.

Pieces of the Grueby ware in both tiling and pottery were in the exhibition. The tilings were of different patterns, styles and sizes, and in grey, green, brown and blue shades. Some of the tiles formed landscapes. A striking piece was the "Four Gospels." This consisted of four tiles forming a square, each holding the symbol of one of the Gospels traced in blue shades. An Arabic piece was of curious design, and there were many conventional patterns. Some good jars, several of large size, were among these.

Mr. Charles Volkmar had a fine piece of decorative tiling framed and hung over the mantel in

National Society of Craftsmen

the studio. This was a landscape in shaded greens, containing grass, trees and a little stream which showed much depth of colour. A number of jars and vases were also from Mr. Volkmar's studios at Metuchen. The Misses Maud and Elizabeth Mason were represented in the pottery class by some beautiful jugs in overglaze painting of monotone design. A fine collection of plates and cups were from the studio of Mrs. Anna B. Leonard. The patterns on these were of conventionalised nature forms, the character of the object patterned being well kept in working out the design. A little border of tree forms was in pale green, and a flower design was delicately worked out in gray.

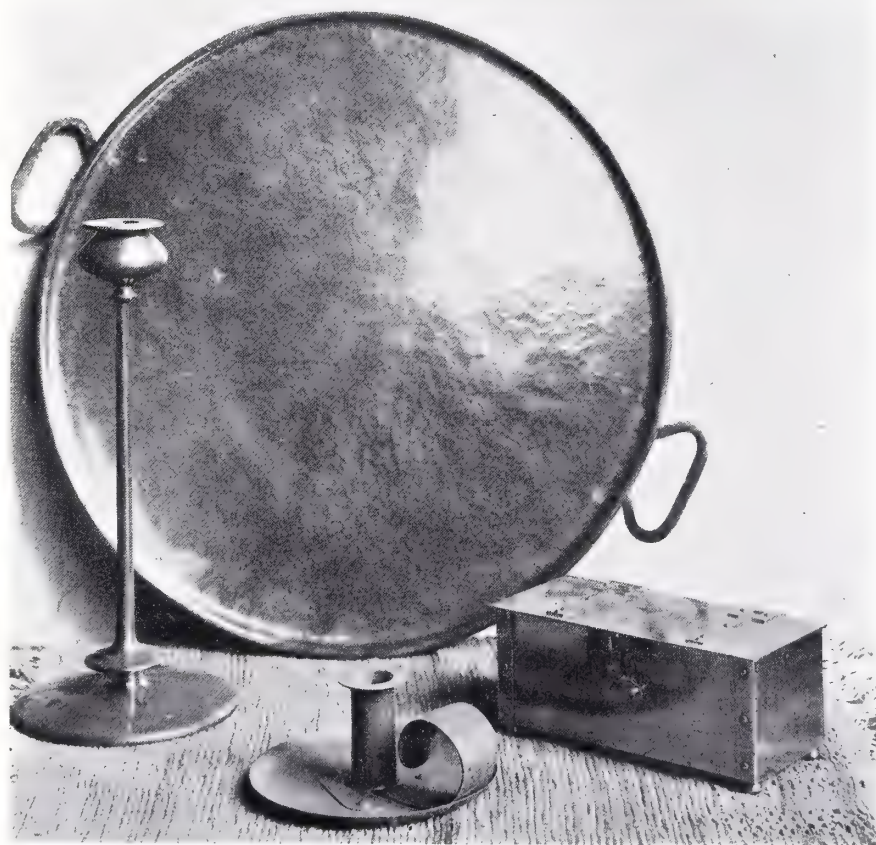
Newcombe College, at New Orleans, showed a collection of pieces in its well-known distinct styles. Eighteen large and small jugs and jars with plates, cups, teapots, pitchers and other articles of household use showed the deeply indented lines, which is a characteristic feature of the school, outlining charming nature forms. A very large jar had long lily leaves, trailing up from its base, and lilies and leaves, large petaled flowers, long grasses and other graceful forms were the decorations.

A representative collection came from the Poillion Pottery, of New York. Mr. Charles Binns, of Alfred, showed a number of jars of graceful forms and delicate colours, from the New York School of Ceramics. Miss Caroline Van Briggle, of Colorado Springs, made a good display of her beautiful work. Some odd-looking lanterns in white porcelain and some peculiar looking vases were from the school of the Young

Women's Christian Association in New York. Several striking pieces, one of an odd design, of horses, and with a peculiar finish, were shown as the work of Russell Crook. Miss Edna Walker and Miss Hoagland were also exhibitors.

In metals, from the Buske and Deady studios at Bedford, N. Y., and New York City, came platters, bowls, jars and other objects in both hammered and repoussé brass and copper. A round brass tray, with firm handles, showed beautifully fine hammered work. A copper box was of good outline and ornamentation, and there were also candlesticks and jars of beautiful forms. The Jarvie Shop, of Chicago, had a display of fine brass work, its "spun candlesticks," of which there were several pairs, being particularly graceful and slender in form. Miss Caroline Ogden, of Milwaukee, was another exhibitor of fine metal work in bowls and trays.

Several workers in metal castings displayed their products. In these the model is first formed



COPPER WORK
CRAFTSMEN EXHIBITION

JARVIE SHOPS, CHICAGO, AND
BUSKE STUDIOS

National Society of Craftsmen



CERAMICS AT THE
CRAFTSMEN EXHIBITION

BY MRS. ROBINEAU, CHARLES VOLKMAR
MISS VAN BRIGGLE, MISS HOAGLAND

in wax, and the finished article in copper, brass, plaster, or precious metal, made from a mould. In the metal work in this class were two tall figures of ball-players. Both were spirited and full of action. They came from the studio of Adolph Weinman, who also displayed a finely cast bell of plaster. A very handsome church font was the work of Joseph Sibbol, who also showed a Madonna and Child of marble. Henry Linder showed a variety of small pieces of metal castings, such as inkstands, matchsafes. Some dainty little statuettes and busts in this work were by Miss Louise Eyre and Miss Caroline Peddle Ball. A little bust called "The Shamrock Baby" showed a chubby-cheeked, sleepy-eyed little girl, wearing a wreath of shamrock on her curls. In the same work, Miss Enid Yandell had a metal tankard of most artistic design. The handle at the side, and that on the cover, were two figures, each bending over to meet the other. The whole shape and general style of this piece were of that "just right" character that is rarely seen.

Many stenciled textiles were in different articles and a variety of fabrics. There were screens, scarfs and wall-hangings, sofa cushions and table-covers, and a variety of useful things. Among exhibitors of this work were Zelma R. Steele and Miss Lambert, who had some dainty scarfs from the

Aquidneck Cottage Industries at Newport, R. I. The Aquidneck Industries had also an exhibit of fine embroidery in beautiful designs. Rugs, hangings and table-scarfs in this class were from a number of workers.

An exhibit of weaving and embroidery was on view in an inner room. A loom stood in one corner, and yarn for weaving, and thread on spools, were there, while the finished articles were piled up in profusion. Some weaving was of the finest thread, while heavy work was shown in curtains, wall-hangings and rugs, of great variety. The Keene Valley Looms of New Hampshire were represented. Miss Anna C. Holten had some beautiful weaving. Mrs. F. B. Bratten had some fine rugs and hangings of remarkably good and original designs. The Greenfield Industries were represented, and from Deerfield came some unusual patterns of applied design, and work in weaving and embroidery. Some fine patterns in work resembling the old-fashioned cross-stitch were on little squares, intended for table-mats. Miss Mary Frances and Mrs. Dorrance, of Plainfield, Conn., were exhibitors in this class, and Mrs. Marie Delavigne, Miss Holten and Miss Heath also showed work. There were collars and cuffs of fine tatting and lace work, and the Italian Lace School, of New York, had some examples of their exquisite six-

National Society of Craftsmen

teenth century embroidery on sofa pillows and shirt-waists. Mrs. Helen R. Albee had a special showing of "hooked rugs," which were of beautiful design and colouring and of excellent make and wearing qualities. Two Abnekee rugs came from her studio at Pequaket, N. H.

There was a good showing of leather work. The Misses Ripley, of New York, had several decorated hides for wall hangings, one with a conventional design of fern-leaf pattern in black, with small gold decorations at intervals, and another of shaded dark brown leaves and large red flowers. From the same studio came a beautiful "Life Book" of ivory-tinted leather, intended for the records of a little life just begun. The pattern on the cover of a tree of life, surrounded by a scroll border, was marked in the leather, without any other coloring. This was a fine example of artistic bookbinding. Other books from the Misses Ripley included hymnals and a handsome guest book, with fine decorations.

Miss Caroline Rice, Miss Florence Foote, of the Evelyn Nordoff Industry, and Miss Gertrude H. Baldwin had some beautiful leather work. Portfolios, desk pads, desk sets, decorated wall hangings, and chair seats were among the exhibits. A handsome overmantel decoration in illuminated leather was from Miss Elizabeth Mosenthal. This was framed and set over the mantel of the back room. It represented a gourd vine, with hanging gourds. Miss Amy Mali Hicks had some handsome leather portfolios. Miss Florence Gottbold showed illuminations on vellum for a beautifully bound book. A large variety of finely bound books were displayed. Miss Dolese, of the Wilro Shops in Chicago, was an exhibitor. Some dainty printing was from the "Lloyd Group," of Westfield, N. J. The printing of small books and cards by Miss Oriole E. Lloyd was charmingly artistic. Hugh and Margaret Eaton, of Brooklyn, also exhibited printed books and cards.

In wood-carving there were a number of pieces. Mrs. Henry Butterworth had a handsomely carved chest, the pattern of long waving lines. Mrs. Annabel Kindlund had an elaborately decorated chest, with a pattern of

leaves and flowers, the flowers coloured red, with lines around them burnt in. Mrs. Kindlund had also a mirror with drawers beneath it, ornamented in the same style. Chairs and a book rack were from the Rose Valley Wood-working Shops. Miss Edna M. Walker displayed some well-made frames.

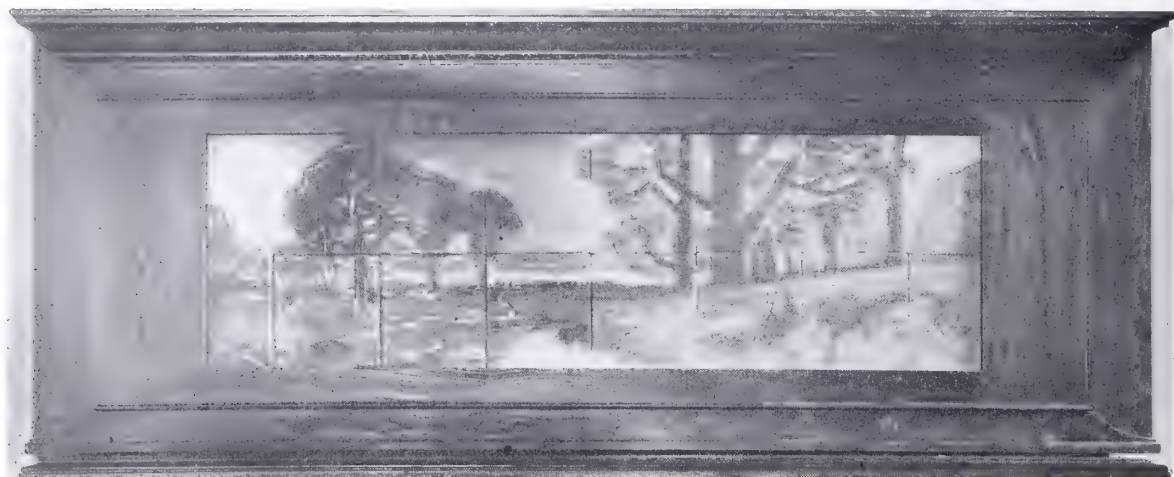
The jewellery exhibit was particularly full. Necklaces, brooches, bracelets, rings, combs, lockets, and ornaments for the hair, were shown in profusion. Miss Emily Peacock had a handsome necklace, combs, some rings and brooches. An elaborately worked-out peacock, with the "eyes" on his tail-feathers set in shaded blue stones, and the feathers themselves worked out in detail, was about six inches square, and probably intended for a bodice ornament. A tiara decorated in the same style was also finished with the shaded blue stones, the two pieces being the work of Leonide C.



CRAFTSMEN
EXHIBITION

WORK BY MRS. BRATTEN
MISS DELAVIGNE, MISS
HOLTEN, MISS HEATH

National Society of Craftsmen



OVERMANTEL—CRAFTSMEN EXHIBITION

BY CHARLES VOLKMAR

Lavaron. Miss Jane Carson, of the Carson Studios of St. Louis, had a handsome necklace and other pieces. Miss Marie Zimmerman showed necklaces and brooches. Brainard B. Thresher had a comb with coral settings, and other pieces. Mrs. Madeline Yale Wynne had a handsome necklace and a number of other articles. A beautifully artistic necklace was made by W. Thompson, the stones, of a dark grayish blue, rather dull in colour, the settings shaped prettily, like ivy leaves. Fred S. Gardiner, of the Pratt Jewelry Class, exhibited jewellery. Other exhibitors were Herbert Kelly, Julian Yale, of Chicago; Mrs. Hugo Froelich, Miss Mary Allis, of the Teachers' College, who makes a specialty of enamel work, and a host of others, who added to the glittering exhibit in the two large cases.

There was also a good showing of silverware. Plates, cups, bowls, spoons, and a variety of small silver articles were among these. A silversmith of Boston, Gustave Rogers, was one of the workers in this class. Some interesting Indian jewellery, hangings for watch fobs, bracelets, and small brooches were in a case by themselves. These were brought here from Laguna, New Mexico, by Miss Josephine Foard, who is in charge of the Indian work there. She had a display of Indian pottery, bowls, jars and water bottles, decorated in a peculiar style by the Indian workers.

Among the exhibitors whose work could not be placed in any special class were Miss Charlotte Pendleton, of Red House, Laurel, Md., who makes a speciality of manufacturing good dyes, and who had a showing of the different colours; W. Cole Brigham, of Shelter Island Heights, who had two

lanterns and two lamp shades of "marine mosaic." This is made of small transparent sea-shells, fastened together to form patterns of fruit and flowers, the pattern showing from the light behind it. A few small examples of stained glass work were shown.

Some curious antique carvings were sent by Karl von Rydingsvärd, brought by him from Sweden last summer. One was an ancient statue of St. Peter, said to have come from the island of Gotland, and another was an elaborate church screen, which contained a number of carved figures, and was said to date from the sixteenth century.

All exhibits were marked with a price, the larger part of the articles being for sale. Very many were sold during the two weeks of the exhibition. The National Society of Craftsmen has now established a salesroom in the studio where the exhibition was held, and will be constantly ready to receive there articles in any line of original and artistic work. It is desired to encourage all new workers.

The jury consists of Charles Volkmar, Charles De Kay, Frederick S. Lamb, Amelie B. Deady, Anna B. Leonard, Karl von Rydingsvärd, Amy Mali Hicks, Arthur W. Dow, Anna C. Ripley, Frederick L. Thompson, Charlotte Busck, Henry Linden, F. Walter Lawrence, Marshall T. Fry.

A directory of workers in the artistic crafts has been issued, and is for sale by the society. This as one of the details of the plan for drawing together workers in applied art, and helping them to become known to the outside world, will be specially useful.

The monogram of the society, designed by Miss Maud Mason, is appropriate and artistic.

National Society of Craftsmen



CERAMICS AT THE
CRAFTSMEN EXHIBITION

BY GRUEBY STUDIOS, CHARLES BINNS
RUSSELL CROOK, MISS WALKER,
NEWCOMBE COLLEGE



LEATHER WORK
CRAFTSMEN EXHIBITION

BY MISSES RIPLEY, RICE, FOBES, FOOTE
AND BUSKE STUDIOS

The Southern California Bungalow



ENTRANCE

A. J. EDDY'S BUNGALOW, PASADENA, CAL.

THE SOUTHERN CALIFORNIA BUNGALOW—A LOCAL PROBLEM IN HOUSING.
BY FLORENCE WILLIAMS.

THE bungalow of southern California is an adaptation of the adobe ranch house, of the time of Spanish occupation of the Southwest.

The Spanish colonist found neither timber nor stone for his home, but everywhere could be had the blue-black adobe. So he built his house of the earth, low, of necessity, long and narrow, because the span of the roof was controlled by the length of such timber as he could procure. It was arranged in three or four wings, forming the traditional Mediterranean courtyard, while providing shelter against marauding Indians.

Adobe has long since gone out of use, and the old ranch house is fallen into decay; but the "bungalow," very new and thoroughly modern, has come to take its place.

The laws of the style are strongly defined; but its limitations are its graces, offering a broad working ground for the architect's skill and originality, and a most satisfactory answer to the Californian's ambition—to bring into his daily life the most of ease, quiet beauty and out-of-doors, to be at one in spirit with his country. The old long, low, quiet lines are retained, and the three or four-sided courtyard, with large, simply planned rooms opening into it.

Wood has superseded the sun-baked bricks, and introduced a charming rustic quality, which has

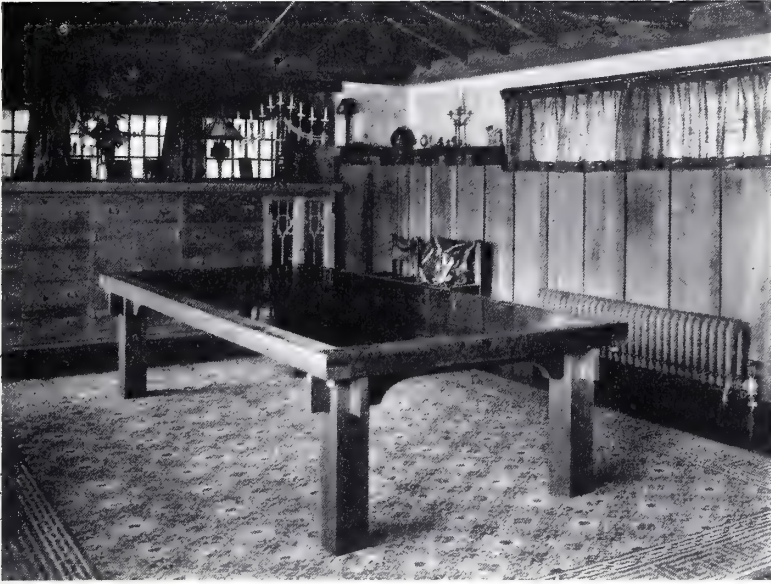
become one of the main characteristics of the style. The exterior is incased with shakes or shingles, which are oiled or left the natural colour; unplanned lumber is used; dressed stone is disapproved, the granite bowlders, that abound in the waterways of California, or soft colored lava-bricks, being preferred. In the best houses, the actual construction is the decoration; the picturesque eaves and heavy ceiling beams are no sham.

Often the interior finish is entirely of wood, much originality being shown in its simple lines. The doors, with their latches, such stained glass as is consistent, the casement windows, the electric lamps, and all the appurtenances of each house are designed expressly for it. The simple furniture is often made by the same workmen who built the house, for Old-World fashions look ill at ease in these large, airy rooms, which, nevertheless, have all the wealth of colour that rich wood browns, greens, yellows and red will give.

This exclusive use of wood sometimes results in a suggestion of the Swiss farmhouse; and, again, as in the picturesque kitchen entrance to the home of Mr. C. S. Greene, the architect, a Japanese influence is strongly seen.

The first of these interesting homes to be built was Mrs. A. Bandini's in Pasadena. The house follows closely the old form, except that it is wood. This is especially appropriate, as the Bandinis are one of the old Spanish families of the State. The living-rooms are across the back of the courtyard, the chambers of the men of the household are in the left wing, those of the women in the right. The

The Southern California Bungalow



DINING-ROOM

A. J. EDDY'S BUNGALOW, PASADENA, CAL.

verandahs are the hallways and the "patio," the centre of the daily life. What could be more delightful than this on a summer moonlight night, when rich Spanish voices mingle with tinkling mandolins!

Somewhat similar, but not so primitive in plan, is the Hollywood bungalow, whose cheery living room and secluded court are illustrated. The house was planned for the use of a family of six little children, whose playground is the court, where their mother can observe them from any of the ten rooms of the house.

Mrs. W. Squire's suggestive little courtyard is the central room of her house—a dash of gay sunlight and verdant colour set in the shade of the surrounding rooms.

In Cahuenga Pass, close under the mountains and overlooking the broad valley, is another of the bungalows illustrated. With its deep, shady verandahs and bright banks of begonias and geraniums, it is as happy in aspect as a smiling face.

But, of all these bungalows, Mr. Arthur J. Eddy's, in Pasadena, is the truest

beauty, without ornament, born of its restrictions and its usefulness, establish it as a sincere and original form of cottage architecture. There is nothing ostentatious, nothing that cries aloud of wealth, yet the bungalow gives to the man of small means all the necessities and comforts that a mansion-house could give, and to the richer man of pure and quiet taste a home upon which to lavish all that his judgment will permit. It thus constitutes the solution of an interesting American problem in housing, in a manner at once artistic and democratic.



COURTYARD

A. J. EDDY'S BUNGALOW

The Southern California Bungalow



COURTYARD OF BUNGALOW

HOLLYWOOD, CALIFORNIA



KITCHEN ENTRANCE
C. S. GREENE'S BUNGALOW

PASADENA, CAL.
GREENE AND GREENE, ARCHITECTS

The Southern California Bungalow



BUNGALOW OF MRS. A. BANDINI

PASADENA, CAL.



COURTYARD

MRS. A. BANDINI'S BUNGALOW, PASADENA

The Southern California Bungalow



LIVING-ROOM

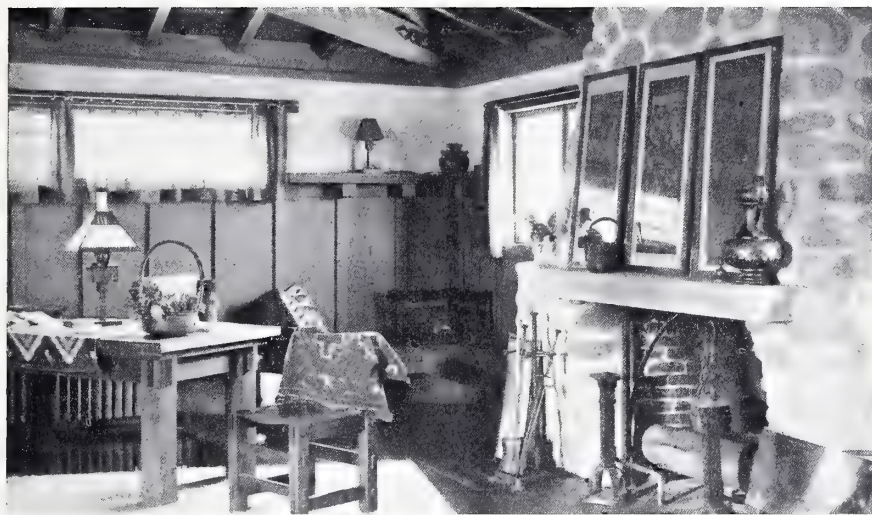
A. J. EDDY'S BUNGALOW, PASADENA, CAL.



BUNGALOW

CAHUENAGA PASS, CAL.

Museum Notes



FURNITURE AND
METAL WORK

A. J. EDDY'S BUNGALOW
PASADENA, CAL.

MUSEUM NOTES

AMONG THE DRAWINGS recently added to the collection of drawings in the Metropolitan Museum, started in 1880 by Mr. Cornelius Vanderbilt, are two of especial interest. These are a pen drawing by Rembrandt, illustrating a subject in his favourite reading, the book of Tobit, and a drawing by Jacob Jordaens. The Rembrandt drawing represents the moment when Tobias is preserved from the enmity of Asmodeus on his marriage with Sara. The situation is found in Chapter vi, verses 16, 17. In the drawing the devil Asmodeus is seen disappearing in the smoke of the burned fish liver, while Tobias and Sara pray to be delivered from him. The economy of line is remarkable, and it is used not merely to outline form, but becomes symbolic of chiaroscuro, atmosphere and colour. The drawing by Jordaens is solidly coloured in gouache. The subject is not entirely clear. It may be the Sacrifice at Lystra, in which case the drawing must have been cut down on the right-hand side, thus removing the figure of one of the Apostles. The drawing is characteristic of Jordaens's broad and summary handling.

A fragmentary statue of Eirene, the goddess of peace, has been added to the collection of marbles. It is of Pentelic marble, and in its present condition, without heads or arms, it stands 5 feet $9\frac{3}{4}$ inches high, not including the plinth. The statue is a replica of the famous one in Munich, representing Eirene carrying the infant Ploutos, the god of wealth, an allegorical representation of peace as the

guardian of prosperity. The Munich statue was identified many years ago by Professor Brunn, as a Roman copy of a lost work by Kephisodotos, an Athenian sculptor, active at some time during the period between the death of Pheidias and the maturity of Praxiteles—that is, about 430–350 B.C. His group stood in or near the marketplace of Athens, where it was seen by Pausanias. As to the date

of the statue itself, Professor Brunn placed it about 375 B.C., suggesting that it commemorated the peace following the battle of Leukas. Recent opinion puts it earlier, and suggests that it commemorated the end of the Peloponnesian War, 404. Mr. Robinson, of the Museum, says that in all technical characteristics which distinguish the sculpture of the fifth century from that of the fourth, it clearly belongs with the former.

CURRENT ART EVENTS

THE BEAL PRIZE of two hundred dollars of the New York Water Colour Club was awarded to M. Petersen for his painting, *Coppersmiths*, hung in the recent exhibition and reproduced herewith. The management of colours and the effects of light are interesting, and the treatment has the fluidity which gives water colour its technical characteristic. That Mr. Petersen prefers to paint with a broad neglect of minor detail and is interested particularly in problems of illumination was attested again in his other exhibit, *Fruit Sellers*, a study in sunlight flecking through sidewalk awnings. Childe Hassam, who has been showing twenty-five new paintings at the Montross Gallery, was represented by two studies of shore rocks, with his usual analytic mastery of hues, and a view of *Newfields Village*, in which his vigour was laid to the brushing of a wind-clouded sky. Marianna Sloan, of Philadelphia, some of whose work we have recently shown in colours, had been well occupied with

Current Art Events



"THE COPPERSMITHS" (BEAL PRIZE)

BY M. PETERSEN

much atmospheric gradation and self-possessed assurance of line, such as has built the fame of men like Howard Pyle and Maxfield Parrish, has been the inviting aim of Charles W. Hudson in his rendering of the towering bole, *The Strength of the Oak* and *The Last of the Giants*. Gordon Grant carried a similar manner into greater difficulties in *The Binnacle*, the schooner's helmsman at the wheel by night in a rolling sea and under a fresh wind. The light from the binnacle lamps falling on his oil-skins and the deck being the one illumination, the rest was a study of colour in the dark, a problem Hamerton delights to write about. Near-byhung

transcriptions from the New York neighbourhood—Fulton Market, the Mall in Central Park, Madison Square and Bayonne. From his recent study of southern European types, F. Luis Mora turns, in his *New Americans*, to the immigrant just setting foot on our shores, a painting of keen observation of human characteristics and local conditions. He shows in all his work, itself forceful and intent on the demands of the picture, an inclination to what Professor Dewey, of Chicago, offers as the best definition of culture—an ability to understand the social situation. His reconstruction of a *Spanish Fair in Goya's Time* afforded the contrast of lively movement and a joyful carelessness, but would support the same text. As an example in a diametrically opposite vein, Lee Woodward Ziegler's *Knight Errant* was of the rarer stuff of dreams. The wraith was perhaps the least successful part of a spirited fantasy. The touch of the same quality applied to landscape, the poetizing of the open air, is evident in the several paintings of Charles Warren Eaton and Cullen Yeats, with, perhaps, A. T. Van Laer among the company. Colin Campbell Cooper kept the two strings to his bow, the towering edifice in his *Cathedral at Rheims*, touched with the bustle of the moment by a facing of scaffolding, and the quiet Dutch interior, with the placid housewife, in *Grinding Coffee*. Something of the smooth generality of texture with

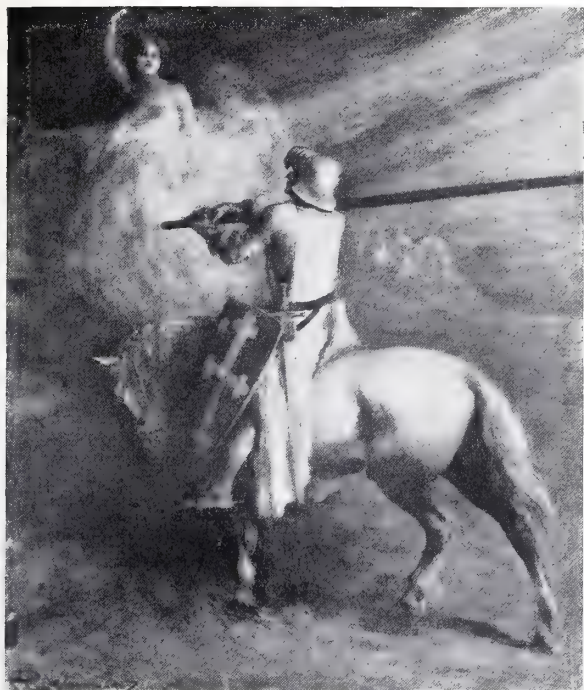
the most individual figure study in the show, a portrait of little Gibbs Mansfield in pastel by



"NEW AMERICANS"

BY F. LUIS MORA

Current Art Events



"KNIGHT ERRANT"

BY LEE WOODWARD ZIEGLER

Louise L. Heustis. The exhibition, as a whole, betrayed a lack of sound, vigorous material available for hanging, emphasised by the negligible bits of still life and commonplace flower studies and the dependence on illustrations. This is a condition which gives no immediate promise of remedy. It makes all the more welcome the persistence of significant work. The general level, however, was not assertive enough to lay the impression on viewing the galleries that the tradition of an invariable gold frame for water colours is a hale and hearty delusion. All the insistence of a pleasure-dome in Xanadu spread on the walls did not outdo for freshness and clarity the effect of the dull frames in neutral tones and even sharp black.

AT THE EXHIBITION of water colours by the members of the Salmagundi Club, New York, the Alex-

ander C. Morgan prize was awarded to Arthur Schneider for his painting *The Henna Market*. The club has abandoned its former plan of awarding prizes by vote of the artists and lay members, and has fallen into line with a jury. Not a few of the exhibits here had been seen just previously at the New York Water Colour Club. Mr. Petersen had worked here with a feeling for atmosphere in his *Along the Canal*. *Embers* by Charles Austin Needham, a landscape of what might almost be called an obscurantist sort, was full of vigour in the dark swoop of the brush. We reproduce an attractive study of autumn landscape by W. Merritt Post and a notable outdoor rendering by G. Glenn Newell of the light effects of the early hours of day, which recalls his painting of a similar subject last season.

THE NATIONAL SOCIETY OF THE FINE ARTS, which was organised in Washington, D. C., in March, 1905, proposes to hold a national convention, the general purposes of which may be inferred from those of the society. To this end the society is endeavouring to extend its membership and scope of work and to make it national in character as well as in name. Art organisations and institutions throughout the country are invited to become members in the following manner. The annual dues of individual members are five dollars, and each organisation or institution, of which from five to ten members are willing to join, will be entitled to send one delegate to the convention in Washington. For each additional ten members one more delegate



"WATCHING FOR THE BOATS"

BY MELBOURNE H. HARDWICK

Current Art Events



"NOVEMBER"

BY W. MERRITT POST

may be sent. Further particulars may be had from T. Wayland Vaughan, secretary of the society (Cosmos Club, Washington, D. C.).

The society has had introduced in Congress a bill for a national advisory board on civic art. The circular being distributed in support of this proposed legislation is written by Glenn Brown, an architect well known for his study of the architectural history and problems of the Capitol and the city of Washington. In speaking of the usefulness of an advisory board, he notes in the matter of public monuments the number under consideration by Congress at the time of writing. The Lincoln memorial is awaiting a decision on design and site. The location of statues to Grant and McClellan is open to discussion. Monuments have been authorized to Steuben, Pulaski, and Kosciusko, and Congress had under consideration statues to Paul Jones, Maury, L'Enfant, Longfellow, Meigs, Barry, Sigel, the Privates, the Indian Buffalo Hunt, and Columbus for Washington City, and twelve monuments in other parts of the country. With such matter, the consistent restoration of the L'Enfant city plan, and the consolidation and extension of parks, not to

mention new buildings for the departments of Justice, Commerce and Labour, War and Navy, the Geological Survey, Hall of Records and Supreme Court, and various federal buildings in other parts of the country, together with a general advisory service to individual undertakings, particularly in building residences in Washington, it is plain that the board would have its hands full from the start.

The House bill itself—a similar bill was also introduced into the Senate—provides for a board of five appointed by the President, with advice and consent of the Senate, whose duties are to report their opinion on plans for "public structures, monuments and fountains, for placing of mural paintings in public structures or for opening, modification or embellishment of any public space belonging to the United States," and to make such report on request of Congress, President, cabinet officers, etc. The bill also directs any officer of the Government who has such work in hand to call upon the board for its opinion. The bill does not attempt to clothe the board with any powers of initiation.



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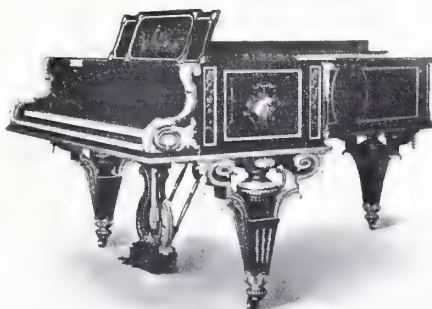
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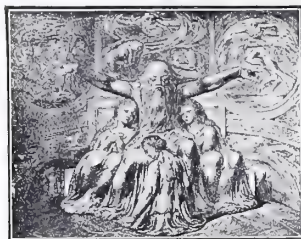


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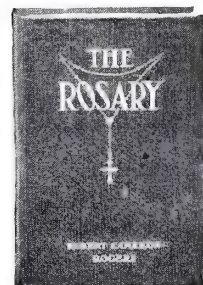
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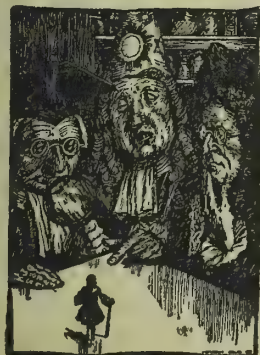
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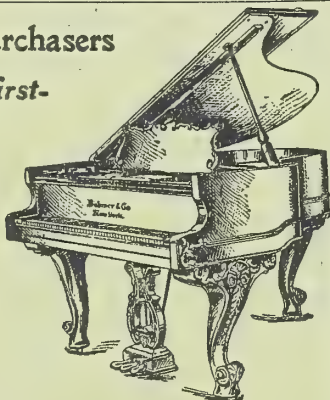
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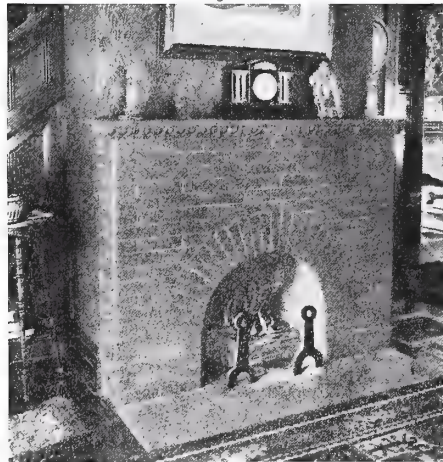
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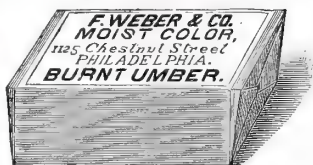
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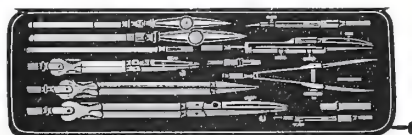
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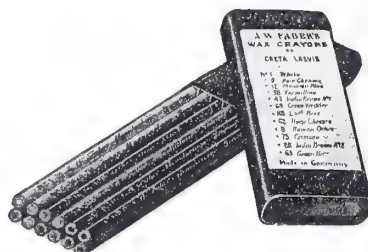
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"MILKING TIME," FROM THE WATER-COLOUR BY ANTON MAUVE.
(By Permission of Messrs. Theobald & Son.)

The Alexander Young Collection—IV. Modern Dutch Pictures

THE COLLECTION OF MR. ALEXANDER YOUNG. — IV. THE MODERN DUTCH PICTURES.

IN turning from the works of the Barbizon School to those of the modern Dutch painters we enter upon another phase of the evolution in landscape art which can easily be traced back through the men of Fontainebleau, through Constable and the Norwich School, to the great painters produced by Holland during the seventeenth century. The revival of the Dutch School during the latter half of the last century came about without any of the stirring elements which accompanied the Romantic movement in France, although it was to a great extent the outcome of that movement. What Constable had been to the French artists they themselves were to the Hollanders: they awakened in them a love of Nature and a desire for simplicity and truthfulness of expression. Fired with this spirit, the Dutch painters have striven to render the beauties of their own country with that enthusiasm which inspired their famous ancestors. Further, they have not only upheld and carried on the great art traditions of their country, but they have created a school of modern painting,

national in character and sentiment, which presents some of the loftiest ideals of artistic expression.

That these men have almost invariably sought for beauty in their native land accounts in some measure for their limited range of subjects, but in no way detracts from the greatness of their art. In the peculiar beauties of Holland they have found sufficient and adequate means of expressing themselves with that dignified simplicity and tenderness which is the most striking feature of their work.

As far as modern landscape painting in Holland is concerned, the two men who above all have caught most successfully the spirit of Dutch scenery are Anton Mauve and James Maris, both of whom are splendidly represented in Mr. Alexander Young's collection by a remarkable series of pictures displaying all their best qualities. Both Mauve and Maris excel in the rendering of atmospheric effects, and the work of each is touched with poetry, serious in tone and sentiment. But while Mauve found his inspirations in the misty dunes and quiet pastures, among the cattle and the workers in the fields, Maris, who was more vigorous in his methods, and who was a master in the painting of cloud effects, centred his interest in the canals, with their quays and bridges, and in the picturesque old towns of his country.



"THE WET ROAD"

BY ANTON MAUVE

The Alexander Young Collection—IV. Modern Dutch Pictures



"CARTING SAND"

BY ANTON MAUVE

The collection contains no more beautiful example of Mauve's art than the small water-colour, *Milking Time*. In colour, drawing, and general tonality it is superb, and the facsimile reproduction which we have been permitted to give here presents an excellent impression of the original. Similar in subject and feeling is *In the Shade of the Trees* (p. 291), in which the brushwork is particularly fine. Of the sheep pictures by Mauve, *The Old Shepherd* (opposite) is perhaps the most beautiful,

the grey-green tones being especially agreeable, while the light coming from the left is well considered. A darker picture, charming in its warmth of colour, is the *Shepherd and Flock* (below). The patch of sky visible at one point through the dark trees is an effective note in the composition, while in the drawing of the flock, with its suggestion of slow movement, we recognise the great painter of sheep. Very beautifully rendered, in *The Wet Road* (p. 287), is the soft yet luminous sky, against which the dark line of the hedge, and the figures

of the man and horses, stand out with telling clearness. It is a work full of poetry and quiet sentiment, and as an example of superb atmospheric painting it ranks with *The Sand Cart* (p. 291), another fine work, beautiful in its soft gradation of tones and general harmony. Painted in a grey key, but none the less attractive in its simple and unobtrusive conception, is *Homewards* (p. 292), a picture in which the dignity of labour is admirably expressed. *Carting Sand* (p. 288) is, perhaps,



"SHEPHERD AND FLOCK"

BY ANTON MAUVE



"THE OLD SHEPHERD." BY ANTON MAUVE.
(By Permission of Messrs. Theos. Wallis & Son.)

The Alexander Young Collection—IV. Modern Dutch Pictures

more characteristic of Mauve, and is very suggestive of Holland, with its moist and sombre atmosphere. It is a small picture, fine in quality and displaying the soundness of Mauve's technique.

The largest and most important Maris in the collection is *The Bridge*, a work treated in the artist's broadest and most vigorous style. The composition and decorative qualities which are seen here are only surpassed by the masterly brushwork and the truthfulness of the atmospheric effect. *The*

Towing Path (p. 294) is a picture unusually brilliant in colour and particularly notable for the diffusion of the warm light. It has been affirmed in a previous article that Maris was



"THE SAND CART"

BY ANTON MAUVE

more influenced by Daubigny than by any other member of the Barbizon group. In support of this, it is interesting to note that Mr. Young's collection contains two pictures—*The Ferry*, by Daubigny,



"IN THE SHADE OF THE TREES"

BY ANTON MAUVE

The Alexander Young Collection—IV. Modern Dutch Pictures



"HOMEWARDS"

BY ANTON MAUVE

Morning (below), is evidently an earlier work, and in its heavy, hazy atmosphere and general colouring somewhat approaches Mauve.

The collection contains no example of the subtle art of Matthew Maris, but the youngest of the three famous brothers, William, is represented by several of his most successful pictures, which, if they do not stamp him as a painter of the same calibre as his eldest brother, reveal an artist of unquestionable talent and distinction. His art is less national in sentiment and feeling than that of James Maris or Mauve; it is touched with a certain brightness which is seldom

and *Showery Weather*, by Maris (p. 294)—which are not only similar in composition, but are interpreted in the same poetic and imposing manner. The clever suggestion of distance, too, is equally noticeable in both works. *Showery Weather* is, however, lower in tone, and the painting of the grey sky is a characteristic feature of Maris. This picture is particularly interesting as an example of a work where the two influences which inspired the modern Dutch school are clearly to be seen, for besides recalling Daubigny, it is distinctly reminiscent of the works of some of the early Dutch landscape painters. A magnificent piece of sky painting is again seen in *Barges* (p. 293), a canvas treated with characteristic freedom and breadth, yet possessing all the repose of a Dutch scene. The heavy lumbering barges in the surf are peculiarly suggestive of the coast of Holland. Another sea-piece, called *Early*

seen in the works of the two older men. The more sombre effects which are usually associated with the Dutch landscape do not appeal to him so much as the warm sunshine filtering through the summer haze, and as a painter of cattle he has



"EARLY MORNING"

BY JAMES MARIS



"BARGES." BY
JAMES MARIS



"THE TOWING PATH"

BY JAMES MARIS

few equals at the present time. Perhaps the most remarkable work by William Maris in the collection is the *Ducks* (p. 300), a large picture very broadly and loosely painted, and particularly fine in depth and quality of colour. It is not so characteristic of his work as some of his other canvases to be seen here, but it is, as far as the masterly treatment and dignified conception are concerned, the most important and certainly the most interesting. *On the Marsh* (p. 299) is the finest example of the more familiar side of his art—beautiful in its atmospheric qualities, in its luminosity and quiet sentiment. *Heifers in a Stable* (p. 301) shows clever draughtsmanship and truthfulness of observation.

The leader of the modern Dutch school is Josef Israëls; not that he has necessarily achieved the most distinction, but that it was to him more than to any other artist that the revival of art in Holland was due, and, after half a century of steady and indefatigable work, he is painting to-day at the great age of eighty-three with all the enthusiasm of youth. In spite of the fact that his art is often tinged with melancholy and pathos, and that his range of subjects is limited, his popularity is world-wide. He is the great poet-painter

of the humble life of his country, its sufferings, and its resignation; and while he has undoubtedly come under the spell of that magician of the brush, Rembrandt, he is an artist of rare originality both in technique and expression.

Amongst the many important examples of his work in the collection, none are of more interest than *The Shipwrecked Mariner*. This imposing picture, exhibited at the Great Exhibition in London in 1862, was the first work to win fame for him abroad, and was then purchased by the late Mr. Arthur J. Lewis. It is a wonderfully dramatic and moving canvas, in which is seen a group of



"SHOWERY WEATHER"

BY JAMES MARIS



"THE KNITTER." BY ARTZ.

(By Permission of Messrs. Thos. Wain's & Son.)



"THE WORKER"

BY JOSEF ISRAËLS



"A RAY OF SUNSHINE"

BY JOSEF ISRAËLS



"CROSSING THE DUNES"
BY JOSEF ISRAËLS



"ON THE MARSH"

BY WILLIAM MARIS

fisher-folk solemnly making their way from the beach. In the centre two of them bear the body of a drowned man, while at the head of this melancholy procession is a woman leading by the hand two small children. The wreck is seen in the distance, a maimed and helpless hulk rocking on the now peaceful waters. The artist has treated the subject with dignity and restraint, without striving after theatrical effect. The figures are full of expression, and each takes its place in the picture with due regard to composition and balance. This large canvas (it is about 8 ft. by 4 ft.) is without doubt one of the noblest works Israëls has produced, and it is to be hoped that it may find its resting-place in some public gallery, and not be again lost to the public in the comparative seclusion of a private collection.

That beautiful rendering of young motherhood, *The Cottage Madonna*, one of the most pleasing and popular of Israëls' works, was the first interior of importance he executed, and possesses, therefore, special interest apart from its high artistic qualities. A young woman, seated in a typical Dutch room, is feeding a baby lying across her knee. The pose of the

modern madonna is natural; her expression that of simple womanly beauty. The colour-scheme of rich browns and yellows, and the skilful arrangement of light and shade, suggest Rembrandt. The finest example of Israëls' later work in the collection is the *Ray of Sunshine* (p. 297), painted in 1875, so delightful in the quality of the colour and depth of tone in the luminous shadows. Somewhat looser in drawing but equally attractive in its beautiful tonality is *The Worker* (p. 297), while the



"THE FISHWIFE"

BY JOSEF ISRAËLS



"MOTHER AND CHILD"

BY JOSEF ISRAËLS

Mother and Child (above) is similar in character to the well-known *Expectations*, once in Mr. Young's collection, but now in the Metropolitan Museum, New York. These pictures, expressing as they do the poetry of humble life, are typical examples of the class of work by which Israëls is best known, and they serve to illustrate the great and fundamental secret of his art, the harmonising of subject and environment. *The Fishwife* (p. 299) illustrates another phase of his art, one which has developed during recent years. The delicate pearly quality of this picture is most agreeable. *Crossing the Dunes* (p. 298) is an interesting but somewhat unusual composition.

The most successful of the followers of Israëls is Albert Neuhuys, whose work, however, lacks some

of the distinction of that of the master. Nevertheless, his *Seamstress* (p. 306) in the collection is a good achievement, though *The Knitter* (p. 295), by Artz, another disciple of Israëls, is more pleasing in colour. This latter picture is very characteristic of the artist at his best, whose works are of a less emotional character than those of Israëls.

A small church interior by Bosboom (p. 305) well displays his remarkable skill in the treatment of the play of sunlight on the massive walls and pillars, while the suggestion of height and space is characteristic of his finest work. A sea-piece by Mesdag, called *Sunset at Scheveningen* (p. 302), is somewhat dramatic in feeling, showing strong and vigorous handling, while the rendering of the light in the sky and the awe-inspiring effect of the whole are also noteworthy features of this work.

Amongst the other examples of this school we must not omit to mention *The Watermill* (p. 303) and *On the Coast* (p. 303) by J. H. Weissenbruch (the latter an admirable water-colour), a study of a dead bird (p. 305) by

William Weissenbruch, and two excellent chalk studies, *The Windmills* and *Sunset* (p. 304), by Theophile de Bock.

E. G. HALTON.



"DUCKS"

BY WILLIAM MARIS



"HEIFERS IN A STABLE"
BY WILLIAM MARIS



"OFF SCHEVENINGEN: EVENING"

BY H. W. MESDAG



"SUNSET AT SCHEVENINGEN"

BY H. W. MESDAG

The Alexander Young Collection—IV. Modern Dutch Pictures



"ON THE COAST"

BY J. H. WEISSENBRUCH



"THE WATERMILL"

BY J. H. WEISSENBRUCH

The Alexander Young Collection—IV. Modern Dutch Pictures



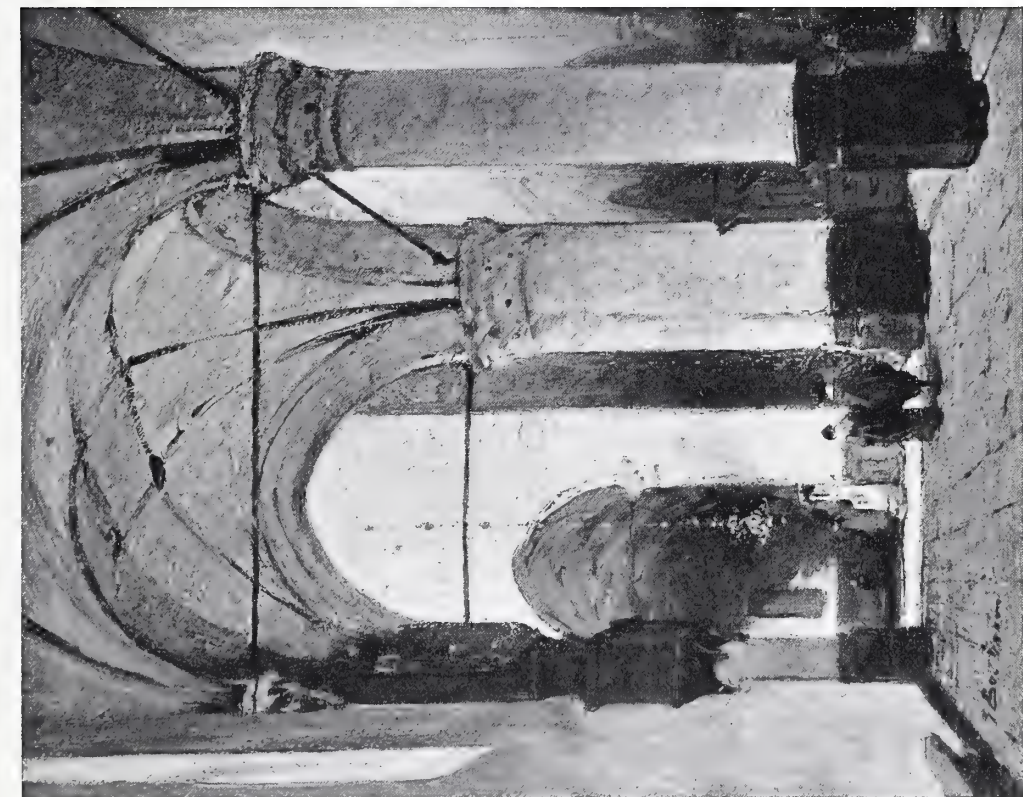
"THE WINDMILLS"

BY TH. DE BOCK



"SUNSET"

BY TH. DE BOCK



"CHURCH INTERIOR"

BY J. BOSBOOM



"DEAD BIRD"

BY WILLIAM WEISSENERUCH



"THE SEAMSTRESS"
BY A. NEUHUYS

The King's Sanatorium and its Chapel

THE KING'S SANATORIUM AT MIDHURST AND ITS CHAPEL.

IN the heart of Sussex, at a height of nearly 500 feet above the sea, well sheltered from the north and east, and commanding sweeping views of the South Downs, stands the Sanatorium built at the express desire of, and recently opened by, King Edward VII. His Majesty's wish to alleviate, with the best aid that modern thought and science could afford, the suffering caused by consumption—that Plague of our days—was made fruitful, in the first place, by the large generosity of an anonymous benefactor, and, in the second, by the appointment of a strong and extremely able advisory committee. With the object of eliciting the best views and suggestions from the standpoint of the medical man, the committee advised His Majesty to institute a competition for the best essays on the construction and working of a sanatorium with 100 beds. These were accompanied by plans which, as a rule, were the result of a quasi-partnership between a medical man and an architect. Eventually the first prize of £500 was awarded to an essay which was accompanied by

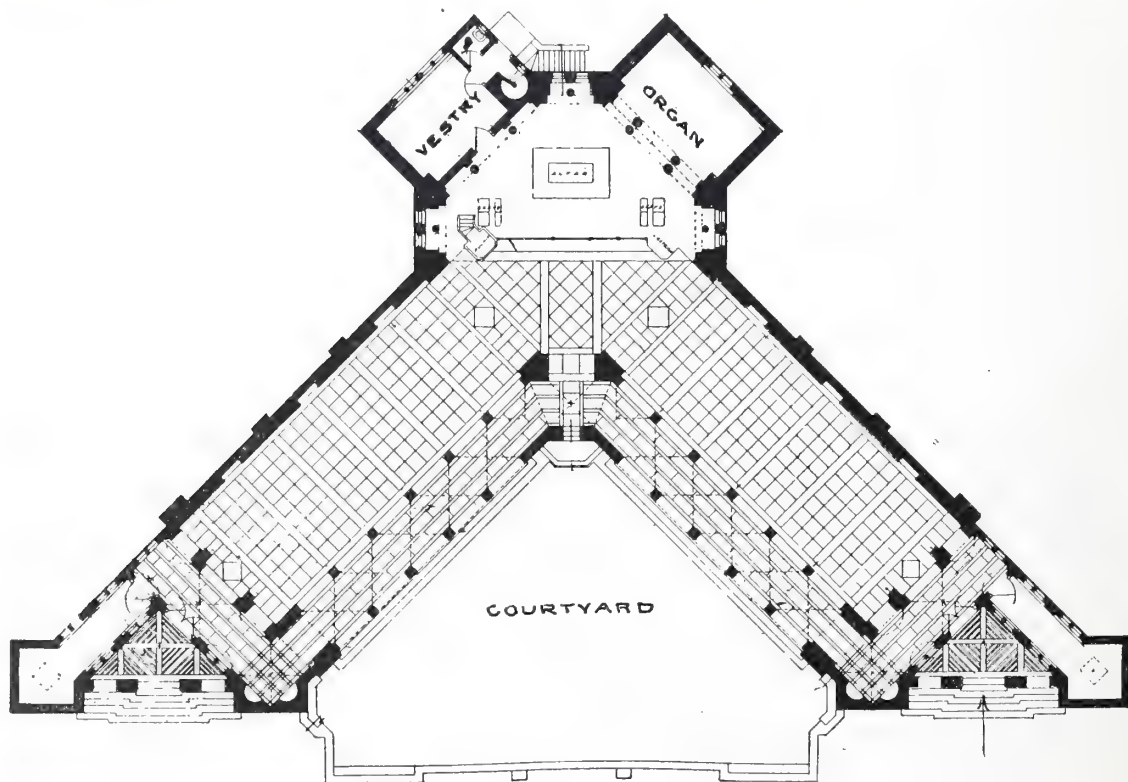
plans prepared by Mr. H. Percy Adams, F.R.I.B.A., and the work was placed in his hands.

The building is of great size, the principal block having a frontage of no less than 680 feet, and in addition to this are separate buildings, such as cottages, laundry, and chapel. The main building contains the administrative portion and the accommodation for patients, who are divided into two categories, of which one pays a somewhat higher fee than the other. Without a plan, which it would be impossible to give on any such scale as would set forth and do justice to its arrangements, it is hopeless to attempt to make these plain. It must suffice to say that the administration block and its arrangements have been thought out with great detail, and that it contains the usual waiting room, consulting room, room for X-ray work and photography, operating room, and a common room, which possesses a full-size billiard table, for the medical staff. Besides this, the large dining-hall is placed in this portion of the building, with serving room and kitchen premises, the latter including an ice-making room. The walls of the whole of the kitchen department are faced with white glazed tiles, and the floors are also of tiles,



THE KING'S SANATORIUM, MIDHURST: MAIN ENTRANCE

H. PERCY ADAMS, ARCHITECT



CHAPEL OF THE KING'S
SANATORIUM, MIDHURST
H. P. ADAMS, ARCHITECT

The King's Sanatorium and its Chapel

with rounded tiles next the floor. The patients' department consists of three distinct blocks, so arranged that each class of patient of both sexes can reach either the grounds or the common portions of the building without passing the rooms of any other class. The bedrooms on the ground floor, which are, alternatively, either 16 or 14 ft. by 11½ ft., give on to a wide balcony facing the south. Those on the first floor have a balcony 9 feet wide, which is so arranged as to be capable of being screened off from the patients occupying adjoining rooms.

Throughout the building two main points seem to have been very carefully studied; firstly, the treatment of the interior so as to offer the minimum amount of projection upon which dust and its consequent germs could rest, and, secondly, to offer the maximum amount of opportunity for admitting that pure fresh air which is acknowledged to-day to be more potent in fighting consumption than a whole pharmacopœia of drugs.

The same simplicity and reticence which characterise Mr. Percy Adams' treatment of the interior obtain also in his design for the exterior. The illustrations on pages 307 and 310 show how little demand he makes upon cornices, carved enrichments, or what certain architects call features, for any of his effect. The latter is gained partly

by a disposition of masses carefully balanced and well considered, and partly by the colour and quality of the materials employed. By quality, in this instance, is not meant the particular grade of excellence of any of these materials, but the word is rather used in the painter's sense, as connoting the æsthetic value of their texture and surface, and the artistic gain resulting from their juxtaposition and consequent contrast or harmony. Thus, the Bracknell red and the Luton grey bricks are arranged to play with and help one another, and are either coursed alternately or are laid in bands which are sometimes single and sometimes several bricks in depth. The grey pointing also tones the whole pleasantly, and tends to avoid the usual too brilliant effect of new work. Stone is sparingly introduced, as in the principal entrance (p. 307), and, when it does occur, it is treated flatly and with little carving or moulding. In those rooms, such as the large recreation-room and the dining-hall, where panelling and chimney-pieces occur, these have all been kept as free as possible from projecting mouldings, the place of which, for the purposes of enrichment, has been taken by the use of inlay, generally of hollyhock or ebony. Some of the furniture—but, unfortunately, only some—has been specially designed,



INTERIOR OF THE KING'S SANATORIUM CHAPEL, MIDHURST

H. PERCY ADAMS, ARCHITECT

The King's Sanatorium and its Chapel



THE KING'S SANATORIUM, MIDHURST

H. PERCY ADAMS, ARCHITECT

that in the bedrooms having rounded corners and the wardrobe a rounded top, with a view to avoiding the gathering or deposit of dust.

One of the most interesting features in connection with an exceedingly interesting building is the open-air chapel. The problem before the architect was to provide a place for Divine Service which should accommodate a large number of worshippers of both sexes, which should be open to the sun and air, which should yet protect those using it from being unduly exposed to these, and which, finally, should have a reverent and dignified effect. This is exactly one of those problems which the wise designer recognises as so essentially a modern one that it cannot be, and, indeed, should not be, solved by dependence upon tradition and bygone habits of thought. Mr. Percy Adams has approached it with a courage, an inventiveness, and a skill that

have produced a very successful and charming building. The V-shaped plan (p. 308), that was the outcome of the discussion between himself and his committee, gives opportunity for the arranging of the two naves so as each to command a largely southern aspect, and yet to allow for the separation of the male from the female patients. These southern sides of the naves are, as shown by the plan and the view on p. 308, completely open and are arranged as a cloister or loggia. The naves meet against a low octagon tower, the internal width of which is about 37 ft. The northern half

of this, i.e., the apex of the whole building, contains the altar, pulpit and clergy seats (p. 309). The walls are of Bath and the floors of York stone. A very original and bold heating arrangement is introduced, not only in this chapel, but in the dining-



ALTAR IN KING'S SANATORIUM CHAPEL, MIDHURST

DESIGNED BY H. PERCY ADAMS

EXECUTED BY THE GUILD OF HANDICRAFT

The King's Sanatorium and its Chapel



LECTERN IN KING'S SANATORIUM CHAPEL
DESIGNED BY H. PERCY ADAMS
EXECUTED BY THE GUILD OF HANDICRAFT

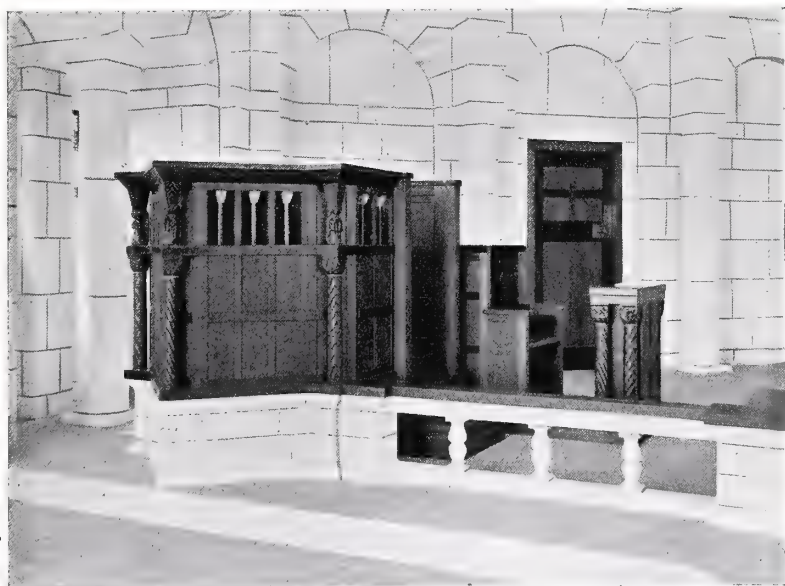
hall of the main building. The old Roman system known as the hypocaust is, with modern improvements, here revived; and beneath these stone floors there is a system of channels in which are fixed steam-heated pipes. The floor surface, being thus equably heated, diffuses a general warmth throughout the building.

The fittings of this pleasantly unconventional building we illustrate fully, and it will here again be seen how Mr. Adams has taken advantage of rather difficult conditions to

obtain a successful effect. Omitting mouldings almost entirely—for reasons alluded to above—he has relied for effect in design upon the introduction of inlay, using this only where and when it is wanted for emphasis. The altar (p. 310) is all teak, while the arrises of the slab and the broad stiles of the front are Coromandel ebony, which is also employed for the rest of the inlay. The necking of the columns is gilt, and the five rosettes on the cross and the sun at the back are also gilded. The pulpit (below), again, is all teak. The inlay above the little figures, the band beneath them, the little inlay round the panels, and the small columns in the open panels are of ebony. The caps of these small columns are gilt. The same *motif* of teak emphasised with ebony inlay is adopted in the lectern. It will be noted in this, again, how very shallow and flat is the carving to the columns supporting the figures of *Prayer* and *Study*.

We hope on a future occasion to publish Mr. Adams' organ-case, which he is at the present time designing, and under the difficult condition that it is to be capable of being entirely closed when not in use, in order to protect it from the action of the weather.

In conclusion, we are glad of the opportunity of putting before our readers illustrations of Mr. Adams' fresh and spontaneous design, which goes far to prove that England, who first pointed the way to the exercise of the newer thought in decoration and architecture, still has designers who can produce work pregnant with the modern spirit and yet imbued with true artistic perception and knowledge.



PULPIT IN KING'S SANATORIUM CHAPEL, MIDHURST
DESIGNED BY H. P. ADAMS, EXECUTED BY THE GUILD OF HANDICRAFT

Mr. Joseph Pennell's Recent Etchings

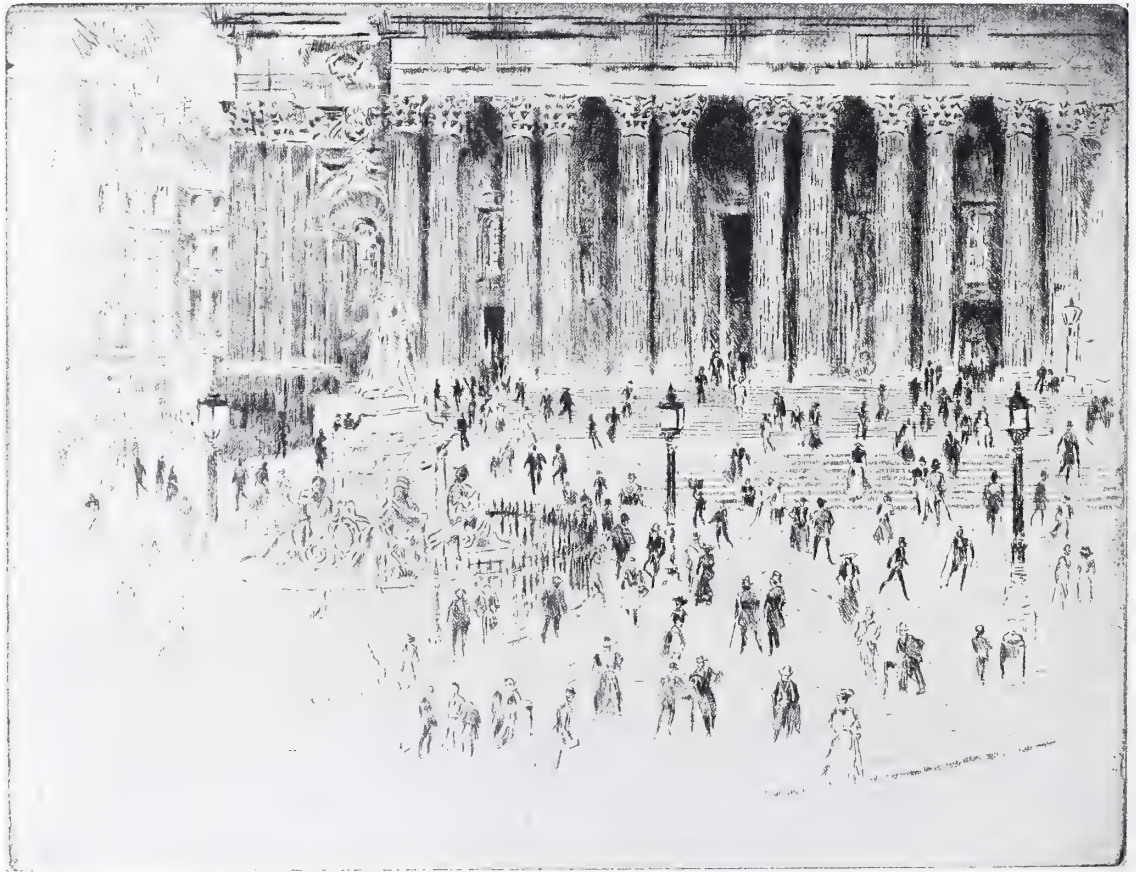
ON SOME OF MR. JOSEPH PENNELL'S RECENT ETCHINGS. BY PROF. DR. HANS W. SINGER.

OUR time is usually spent in telling the public at large how to appreciate certain works of art or certain artists, who heretofore have not gained the degree of popular esteem they deserve. It is a great pleasure, by way of variety, to write about somebody whom the public does appreciate, and it is a still greater pleasure to be able to show them that they do not even then appreciate him enough.

Everybody knows Mr. Pennell's work as a topographical draughtsman; at least, everybody who gets to see our great monthly magazines and who takes some sort of an interest in modern illustrated books. His etchings are perhaps a shade less known, though the Toledo set and the set of "sky scrapers" of New York have received considerable attention, whereas the most recent, the London set, may be pronounced a

distinct success even from the dealer's point of view.

"Topographical draughtsman and etcher" has a peculiar and not altogether agreeable ring to it. The expression reminds one of those ungifted but conscientious artists who anticipated the possibilities of the camera in their indiscriminate attention to detail and who, faithful chroniclers that they were, seem to have resorted to the etcher's point rather than to the pen, simply because it enabled them to be more precise and unequivocal than any literary author possibly can be. Lithography gave this tribe a heavy blow; photography swept it away. And yet the topographical artist was not always of this description. There were the Canaletti and Guardi of old, who have raised the rank of the profession to an equality with all others, since they proved that topographical subjects are as open to highly artistic treatment as any others. And to-day there are men like Kuehl and Pennell whose work will convince everybody that entering upon this field of pictorial art does not in any way hamper a man's invention or fancy,



"THE PAVEMENT, ST. PAUL'S"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL



"WHITEHALL COURT." FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL.

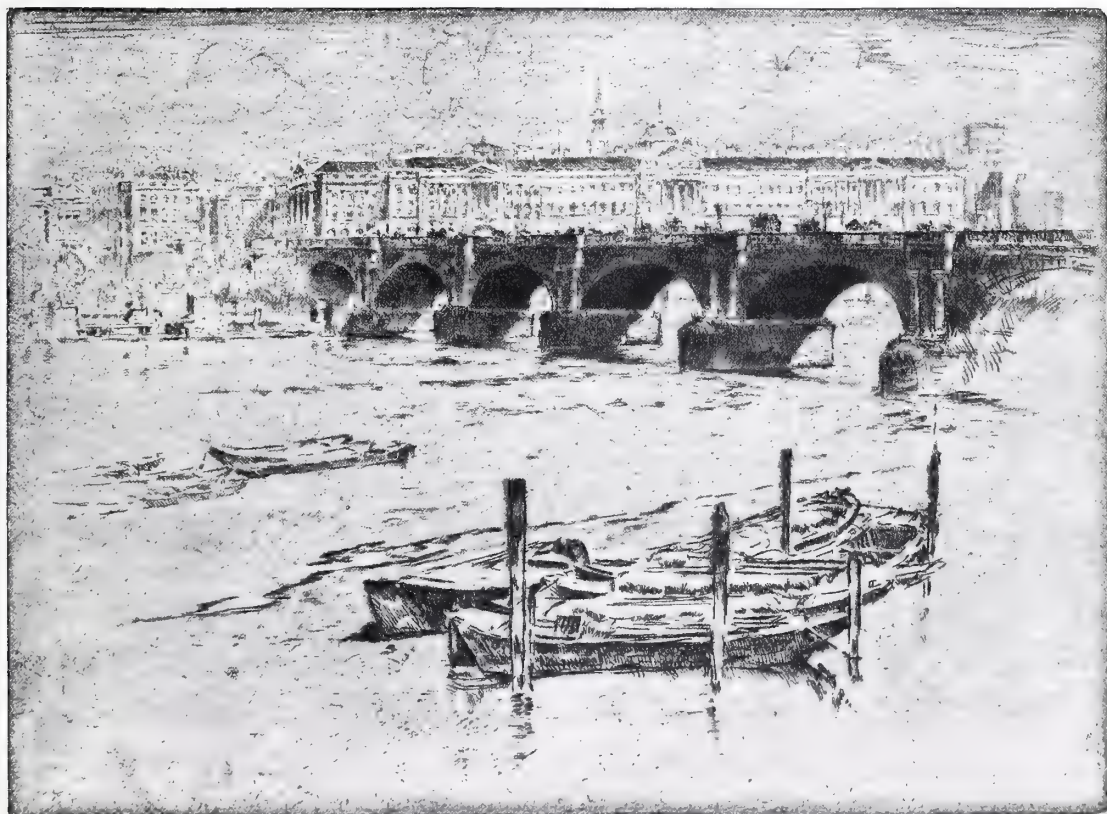
Mr. Joseph Pennell's Recent Etchings

and does not in any way condemn him to the uninteresting and the commonplace.

Mr. Pennell prints almost all, if not all, his etchings with his own hands. One may easily grant the *possibility* of the artist's best printing, if he has a talent given that way, being superior to the best of the professional man's printing, though, as a matter of fact, some artists even deny it. But it also stands to reason that an artist's *average* printing will not be as good as the professional man's. For even the printing of a small edition, say twenty-five or forty copies, must be a sore trial to a creative man's patience and temper, in a fashion altogether incomprehensible to the man whose life duty consists of this sort of work and no other. I have interpolated this short digression even at the risk of exciting Mr. Pennell's opposition, for I have seen most varying copies of many of his etchings, and some of them seemed to me much less charming than others. In my subsequent remarks I have only those impressions in mind which appear to me altogether successful, and I cannot imagine otherwise than that people who seem to have failed to grasp the beauty of Pennell's work did not see it in its proper colours, so to speak.

Few things seem to me to prove the immensely superior power of art over nature, as a stimulator to the imagination, better than the New York set of sky-scrapers! One has seen these huge piles in the natural, and people who have not can easily procure the Photoglob Company's coloured views. How flat and tame do the buildings upon them appear compared to what they look like upon the etchings! I do not only refer to the prosaic character of reality as compared with the nerve and soul of art. I also mean to say that the actual buildings, let alone the photos, do not give us nearly the convincing and overawing impression of height and immensity which we gain from the etchings! The power to suggest material for our fancy to expand and supplement is the main province of etching as an art. Never has it been brought out with more telling effect than here. This feature, the commandingly intelligent way in which style—the power to turn the elements of an art to their best account—has been attained, seems to me to be the finest claim of these plates to fame.

The second best claim is probably the marvellous fine feeling displayed in the selection of each point of view. Every plate, besides describing some



"SOMERSET HOUSE"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL



"OLD STRAND SHOPS." FROM
AN ORIGINAL ETCHING BY
JOSEPH PENNELL

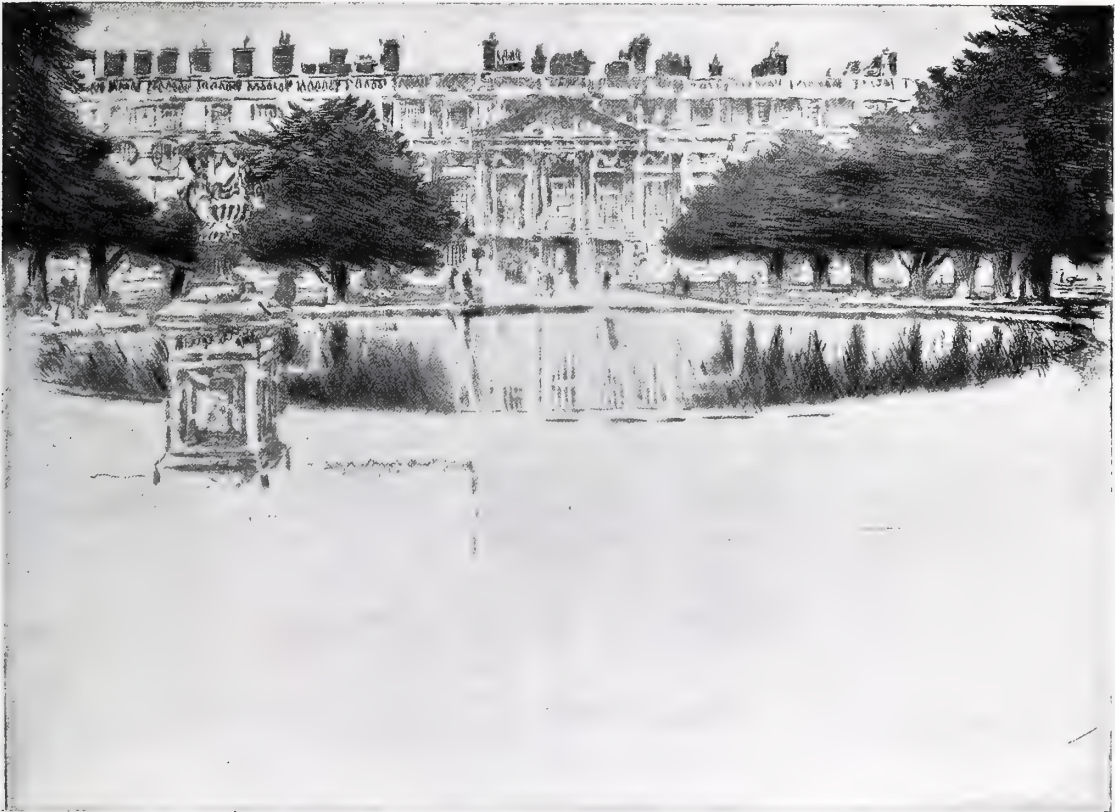
Mr. Joseph Pennell's Recent Etchings

corner of New York, has an artistic truth to tell: and every time the point of view is chosen so as to bring this artistic *raison d'être* to the fore with happy emphasis. Perhaps the best of all, in this respect, is *The Four-Storey House*; whether consciously or by artistic instinct, the little house has been placed upon the plate in a most wonderful manner, so as to make the impressiveness of its surroundings appear. It looks to be as well thought out as a composition of Fra Bartolommeo's; and if it is not, this would only prove that the artist's talent allows him to hit upon things which other people have to ponder over.

Another feature, which is little less than overwhelming, is Mr. Pennell's sheer inexhaustiveness in the matter of formal inventiveness. Imagine that you were told to draw a building with rows and rows of windows, one as like the others as one egg is to another. It seems an impossible task, and see what Mr. Pennell has made of it: there is no repetition, no wearisome formula, which is made to serve for the multitude of cases. In each instance some new form is invented; a few scratches of the point, always novel, though the

thing to be suggested in every case is the same sort of rectangular opening in the wall.

The same splendid characteristics seem to me to distinguish the newest London set, which, in addition, is most delightfully variegated as to subjects. Many a beholder, who passes day after day at these identical corners and streets, will have never thought of the possibility of turning such commonplace subjects into pictures. Over and above the surprise he will feel at this having been done after all, he will soon experience delight at the way how it has been done; and he cannot help admiring how the artist not only saw something worth commemorating in these *prima vistas*, most unpromising themes, but also found at a glance the characteristic feature which allowed of artistic amplification. Look, for instance, at the *Hampton Court from the Park*; the characteristic note of this bit of nature lies in the strong contrast between the dark, heavy foliage of the trees and the lightness of the architecture; thrown in a flood of light, as it is, the building appears like filigree work. All this is accentuated, as it were, in the etching, and thus, here again,



"HAMPTON COURT FROM THE PARK"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL

Mr. Joseph Pennell's Recent Etchings

the beauty of nature is heightened in the work of art.

Technically, this plate, by the way, is a marvel. Anyone examining the original minutely will be surprised to discover how the delicate effect of the architecture has been attained. Practical etchers, who know how extremely difficult it is in this art to tell beforehand how the work is going to turn out, will wonder at the prescience of an artist who knew that *this* manner of work *was* going to produce such an effect.

Some people have been pleased to remark that Pennell is hardly more than an imitator of Whistler. This is sorry wisdom at best, for it is always easy to find out whom a man is like: it is much more difficult—and worth much more, too—to discover wherein he differs from all others. There is some slight excuse for these critics, since Mr. Pennell has courted the stricture—if it be a stricture—by imitating some of Whistler's freaks; for example, the way of signing a print and trimming it close, with only a little square of margin left for the signature. Anyone making a more serious study of the work of both men will learn soon enough that their general ideals are similar, to be sure,

for every serious artist's ideals depend upon the culture of his life-surroundings, and thus two artists, enjoying the same of the one, necessarily must uphold the same of the other; but in details the disparity is as great as may be. Let one example suffice. It is the gospel of both etchers that although there be such a thing as a straight hard line in nature, there may not be in art. Examining Whistler's line under a magnifying glass, we see that it generally consists—wherever he wants to lose its hard and straight effect—of two parallel sets of broken lines close together, the breaks syncopating one another; whereas Pennell draws a line over which he lays a second in zigzag. The effect produced is the same, but the means employed are quite different.

Some of the plates in the new London set—for example, the *London, seen from Hampstead* and the *Greenwich Park*—do not seem to me quite as successful as most of the others. It may seem paradoxical, but this fact really adds to the value of the set as a whole, in my mind, for it proves that each one incorporates an artistic idea, is a conscious effort, and is dependent upon the artist's own disposition at the time being; whereas, if all



"MARBLE ARCH, TYBURN"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL

The Exhibition of Russian Art in Paris



"REVIEW OF TROOPS IN THE REIGN OF PAUL I." BY ALEXANDER BENOIS
(In the possession of M. Botkine)

of this most original exhibition is due to M. André Saglio, who some years ago arranged an exhibition at St. Petersburg on behalf of the French Government, and there formed close relations with Russian artists and art lovers. Thus the invitation tendered by the Salon d'Automne was received with enthusiasm in Russia; a St. Petersburg Mæcenas, in the person of M. Serge Diaghileff, undertook the delicate duties of commissary, and thanks to his efforts, and also to the considerable pecuniary sacrifice made by certain Russian collectors, the exhibition was speedily opened in a decorative

were of an equal standard, we could perhaps not help surmising that, as in the case of some modern French artists, there must be here, too, some routine underlying it all, some knack which may be learnt without being felt, and which, when once learnt, debars the possibility of one plate being less successful than another.

H. W. S.

THE EXHIBITION OF RUSSIAN ART IN PARIS. BY HENRI FRANTZ.

EACH year the Autumn Salon, with the broad spirit of initiative which characterises that institution, reserves for us some display of uncommon art, some new field of study, dealing now with the art of the Past, now with that of the Present. But I have no fear of being contradicted when I declare that the Russian Exhibition, organised by the Salon d'Automne last October in the Grand Palais, surpassed in interest and in novelty anything this Salon has had to show us hitherto. The conception

setting of rare beauty and worth, with walls hung with precious hangings, and with charming *bosquets* wherein the statuary was seen as in one of Boucher's or Fragonard's gardens.

First of all, one room was devoted to the antique ikons, those earliest lisplings of Russian painting, which to the close observer often reveal great beauty of technique and a depth of feeling and emotion worthy of the primitive Italian school. And although the originality of these painters was



"IN THE PARK"

BY CONSTANTIN SOMOFF

The Exhibition of Russian Art in Paris



"THE OLD TOWN"

BY NICHOLAS RÖHRICH

prevented from expanding beneath the immovable yoke of ecclesiastical canons, yet we frequently come across instances of delightful decorative grace side by side with extraordinary richness of colour. The Byzantine tradition in these ikons was perpetuated until the beginning of the eighteenth century, when Peter the Great attracted foreign artists to his court. Under the reign of Elizabeth an academy was founded in St. Petersburg, and quite a large number of French and Italian artists came to live there. They had an influence on Russian architecture, sculpture and painting, the depth of which is seen even to-day. Tocqué and Lagrénée, Falconnet,

Roslin, Moreau le Jeune, and others, came to Russia in the reign of Catherine II. (1762-1796), and it was under the influence of these admirable artists that the painters Lévitzy (1735-1822) and Borovikovski (1758-1826) developed their talent. Both were well represented at the Grand Palais, the first-named by several charming portraits of women dancing, and by a whole series of great personages of the period; and Borovikovski, the chief pupil of Lévitzy, by no fewer than twenty of his canvases, including the portraits of the great Catherine and the Emperor Alexander I. Compared with these two great artists, Miropolski, Drozhine and Rokotoff are rather

"small beer." In addition to these portraitists there were also several excellent landscapists, such as Stchédrine, Alexeieff, Belsky, and Ivanoff, who, in their charming views of St. Petersburg, were obviously inspired by Canaletto, and in their decorative park scenes by Hubert Robert and Vernet.

Temporarily misled through the "booming" of the antique by David and his school, the Slavonic imagination was somewhat deeply touched by the "romantic" shock — as witness the work of Ivanoff, Brullov and Orlovski — and thence returned, with



"THE LOG HUT"

BY KOROVINE

The Exhibition of Russian Art in Paris

all the ardour of our own Courbet, to realistic art as illustrated by Répine and Vérestchagin. A little later, as a reaction against the ultra-conservative tendencies of the Academy, there was formed under the title of the "Ambulants" a society of artists who played a rôle analogous to that of our dissentient Salons.

The latter part of the nineteenth century was particularly well represented



"THE DEAD CITY"

BY CONSTANTIN BOGAIEVSKY



"BIRCH TREE"

BY IGOR GRABAR

by a pleiad of living artists in full activity. Like their predecessors they have in many cases dipped deep into eastern sources. While Benois is haunted by the spirit of the eighteenth century, and in his little canvases revives its bewigged personages and its hooped marquises, gyrating about their well-trimmed hedges, we find other painters, like Léon Bakst, impressed by Aubrey Beardsley and the English decorators, yet with a vision all their own.

Nevertheless, one can set up a general classification among all these artists. Some, like the two highly-gifted painters just mentioned, are, above all, imaginative, cultured, impregnated with literature, and thoroughly versed in the work of the East. Here we had the St. Petersburg School, which can boast yet other masters apart from the two artists already referred to. Among them I noticed Somoff, represented by some two score pictures, drawings and book-covers; Lanceray, author of an excellent picture, *L'Impératrice Elisabeth à Tsarskoie Selo*, and sundry charming illustrations; Dobuzhinski; Koustodieff, who showed a pleasant drawing of Count Witte; and Ostrooumov, whose wood engravings are quite remarkable.

The Moscow School is nearer to Nature and at times more barbaric. Therewith must certainly be associated Philip Malyavine, an ardent colourist, whose crayon studies constitute so many "documents" on the rustic life of Central Russia; and, though he does not live there, Moscow must have the credit attaching to that most interesting artist, Constantin Korovine, whom Paris was happy to greet anew in its midst. Korovine adorned with admirable paintings the Central Asian Pavilion at the Exhibition of 1900. Here he was represented

The Exhibition of Russian Art in Paris



MODEL

BY PRINCE PAUL TROUBETZKOY

ruined ramparts raising their heads amid deserts of stone; Petrovitcheff, who in like manner chants so feelingly the melancholy of the winter landscapes of the North; and Koustodieff, another artist who strives to express textually the spectacles which strike his eye; also Yuon, whose work is marked by great technical skill—and many others.

It has been urged against this exhibition that it was not complete, in that it neglected several contemporary Russian artists. Be that as it may, I hold that

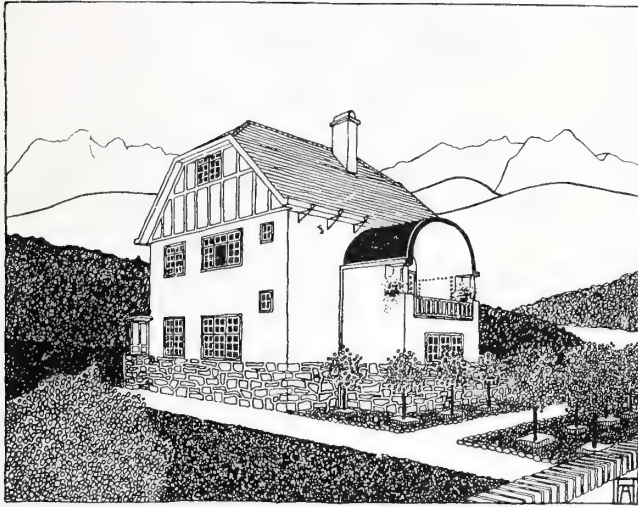
by one of his *Barques en pêche* panels, and several little canvases painted with truly extraordinary vigour and "go."

An immense panel by Vroubel suffered for lack of the space needed to see it properly, but several smaller works gave one the opportunity to appreciate the achievement of the celebrated Russian decorator. Golovine seemed to me to be well represented by his *Décors*, which well illustrate his conception of decorative painting. Prominent also were the two Milliottis, Péréplechikoff and Séroff, who is certainly a most powerful colourist. Then we had Soudéikine and Ryloff, a good landscapist; Grabar, whose harmonies resemble those of Le Sidaner; Mlle. Baklund, who loves to paint great forests buried in winter's snow; Kousnetzoff; and Bogaievsky, the painter of desolate landscapes, of towns with



"PEASANT WOMEN" (The property of Prince S. Stcherbatoff) BY P. MALYAVINE

The Imperial Arts and Crafts Schools, Vienna



DESIGN FOR A VILLA BY HOLLMANN (PROF. HOFFMANN'S CLASS)

it has given Paris a true revelation concerning many very personal, very original artists; and it only remains to congratulate the promoters of this fine scheme and the generous collectors and art lovers who enabled it to be realised.

HENRI FRANTZ.

THE IMPERIAL ARTS AND CRAFTS SCHOOLS, VIENNA. BY A. S. LEVETUS.

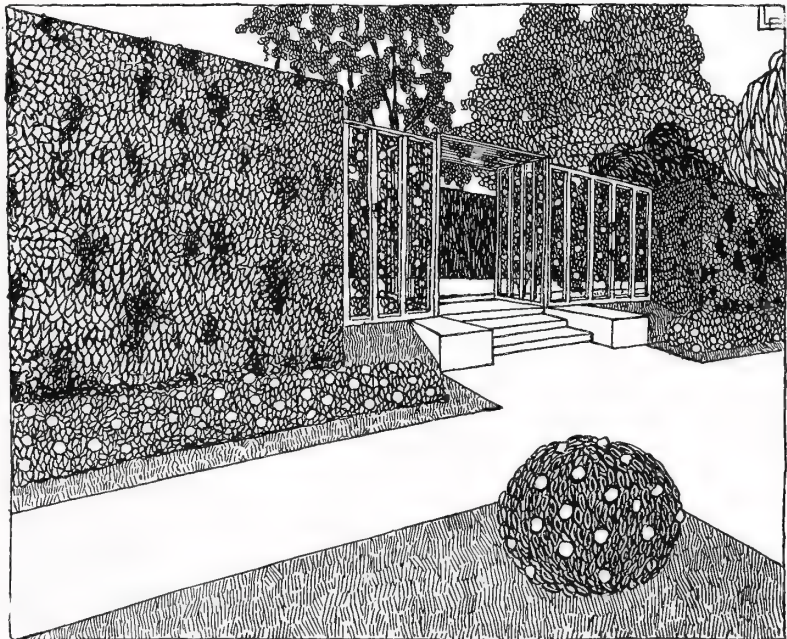
ARTS and crafts schools, or *Kunstgewerbeschulen* as they are called, were first established in Vienna by the Imperial Government nearly forty years ago, though for many long years before that the arts and crafts had been taught in the capital, and as a result some fame had already accrued to Vienna in this direction, particularly with her bronzes. The idea of such schools, like many other things pertaining to the welfare of the nation, originated in the great Empress Maria-Theresa. For the first thirty years of the existence of the present schools the students were mere copyists of old and stereotyped forms; there

was no attempt to train them to think and make use of eye and hand together. Everything necessary to bring life into art was systematically avoided: nothing was done to stimulate the imagination of the students; the curriculum consisted in drawing and painting from the flat or cast, or painting on vases which were bought prepared for the final touch that was to transform them into *objets d'art*.

Then came the great upheaval in art, coinciding with the founding of the Vienna Secession in 1897. At the winter exhibition at the Austrian Museum, in 1898, Hofrat von Scala showed what England was doing in arts and crafts, while at the Secession exhibitions the best work of other nations

as well as England was put on view, and helped to forward the cause. Then followed the resignation of the Archduke Rainer as Protector of the Austrian Museum, and that of Hofrat von Storch as Director of the *Kunstgewerbeschulen*, a position which he had held for thirty years. He was succeeded by Baron Felician von Myrbach in May, 1899. From that time dates the reform.

A man of many parts, Baron von Myrbach had gained valuable experience in the battle of life, experience which pre-eminently fitted him for the office of organiser. Destined for the army he, at



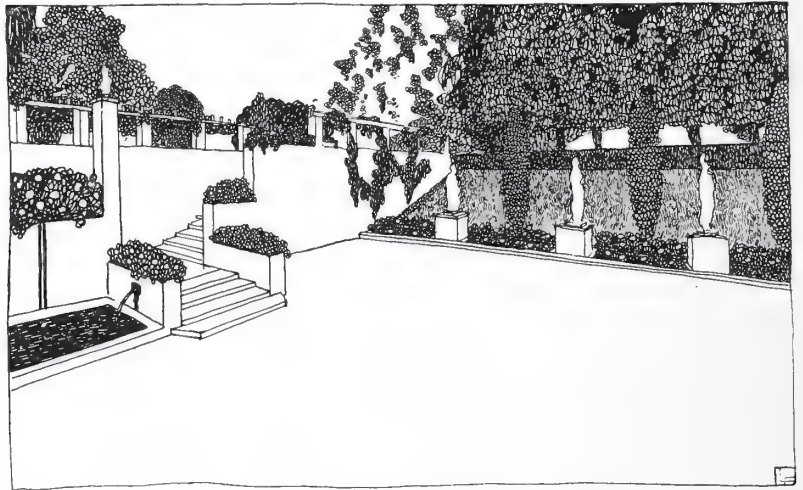
GARDEN DESIGN BY FRANZ LEBISCH (PROF. HOFFMANN'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

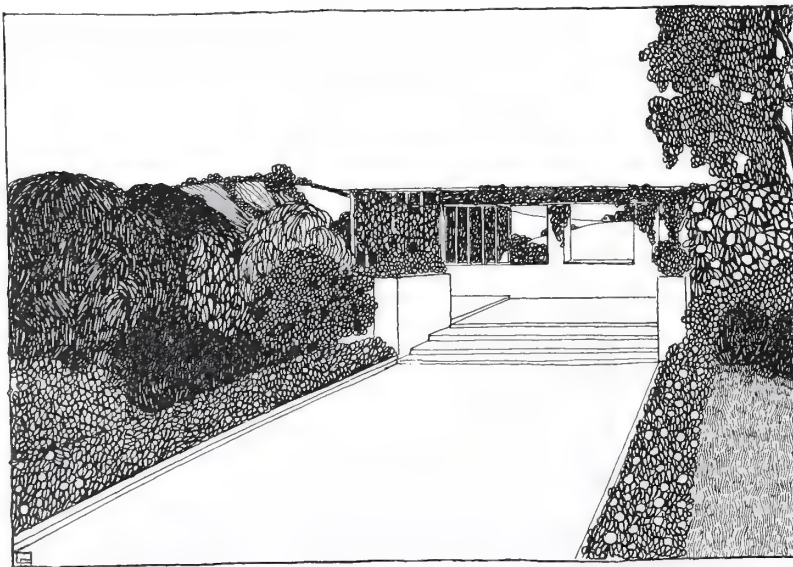
a very early age, entered the military college, and afterwards rose to the rank of lieutenant. Already when a cadet he distinguished himself by his drawings. Practically self-taught, he was accustomed to seeing things for himself instead of with the eyes of a teacher, as would have been the case had he learnt under the old system. The little teaching he ever enjoyed was at the Imperial Academy of Fine Arts, under Eisenmenger. After various experiences in different places, where he happened to be stationed as a military officer, he was recalled to Vienna and later became a teacher of drawing at the Cadet School, and while there exhibited his first picture—a military subject, one which he was highly competent to depict, for he had taken active part in the Bosnian Campaign. Soon afterwards he resigned—this was in 1881—and went to Paris, ostensibly for three years, but remained there for sixteen. In 1883 his picture *Am Boulevard de St. Michel* aroused much attention at the Salon, as did also the drawings which he contributed to the catalogue. From that moment he was a made man, and from every side he was eagerly sought for as an illustrator of books.

In 1897 he returned to Vienna, joined the Secessionists, and two years later became Director of the Arts and Crafts Schools.

The authorities were fortunate in finding a man armed with the knowledge and power requisite to bring about a reform. It was no easy task to lift the arts and crafts out of the stereotyped lines between which they had been so firmly fixed for so many decades, and to put them on a new and sound foundation. The result was seen in the short space of a year, for at the exhibition held in 1900 it was manifest that a great success had been achieved, and that Austrian arts and crafts only needed judicious organisation, coupled with judicious teaching, for their development. Baron



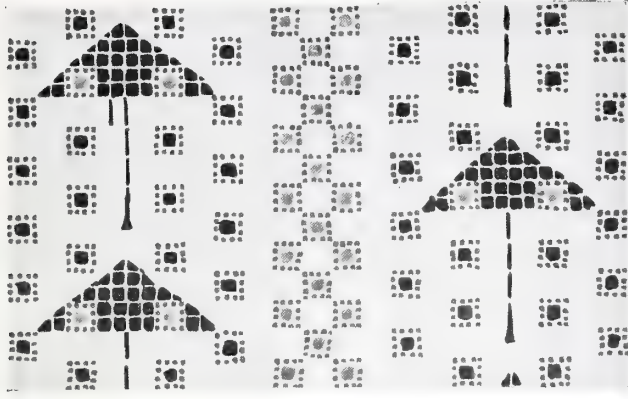
GARDEN DESIGN BY FRANZ LEBISCH (PROF. HOFFMANN'S CLASS)



GARDEN DESIGN BY FRANZ LEBISCH (PROF. HOFFMANN'S CLASS)

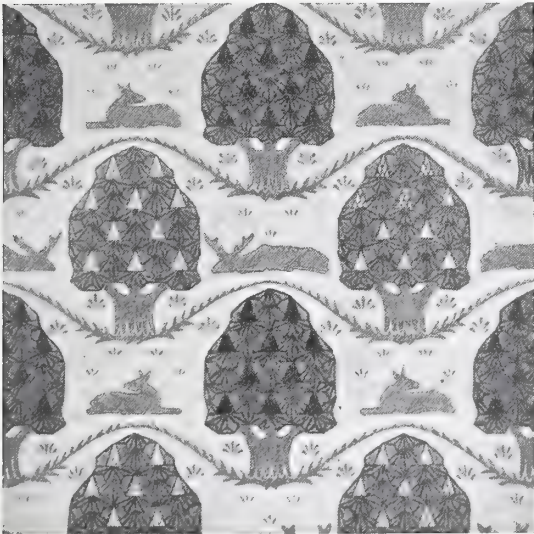
Myrbach excelled in both directions, and under his able teaching graphic art has become a real thing here. Seeking his inspiration solely in the book of Nature, he taught her ways as he himself had learnt them. He was happy too in those who were appointed to form part of his staff. Around him came a band of devoted men great as artists and craftsmen and as teachers. Thus Professor Josef Hoffmann brought new life to architecture, and decorative art went forward by strides

The Imperial Arts and Crafts Schools, Vienna



DESIGN FOR PRINTED LINEN BY BENIRSCHKE (PROF. HOFFMANN'S CLASS)

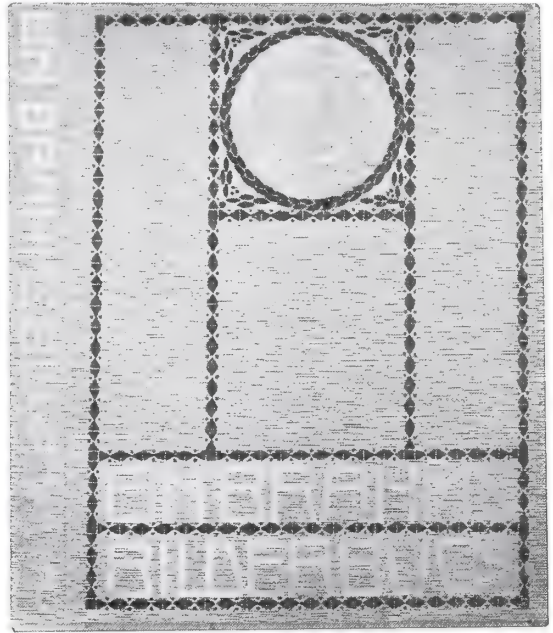
under the influence of Professor Roller. The latter, however, stayed too short a time, being soon afterwards appointed decorative artist at the Imperial Opera House, but not before he had succeeded in arousing enthusiasm in his students, who never mention his name without a glow of fire, for they know what he has done for them. Then came Professor Arthur Strasser to bring enlightenment in sculpture, Professor Kolo Moser for decorative and applied art, Professor C. O. Czeschka, and now Franz Metzner has become Professor of Sculpture. To these must be added Professor Hrdlicka for modern lace, and Professor Rudolf von Larisch for ornamental writing. To this band also belong Fräulein Adele von Stark, who teaches the art of enamelling, and Frau Leo-



WALL-PAPER DESIGN BY FRANZ DIETL
(PROF. HOFFMANN'S CLASS)

poldine Guttman, who, together with Fräulein Rosalie Rothausl, teach the art of hand-weaving, the restoration of old Gobelins and embroidery.

Since the Baron's resignation Professor Oskar Beyer has been Director of the schools. Though not a "modern" himself, he is a wise man, and can see that to achieve success one must be of the times in which one is living, and not depend on the dead past. For this reason the Professors have full play, and his sympathy in the new movement is



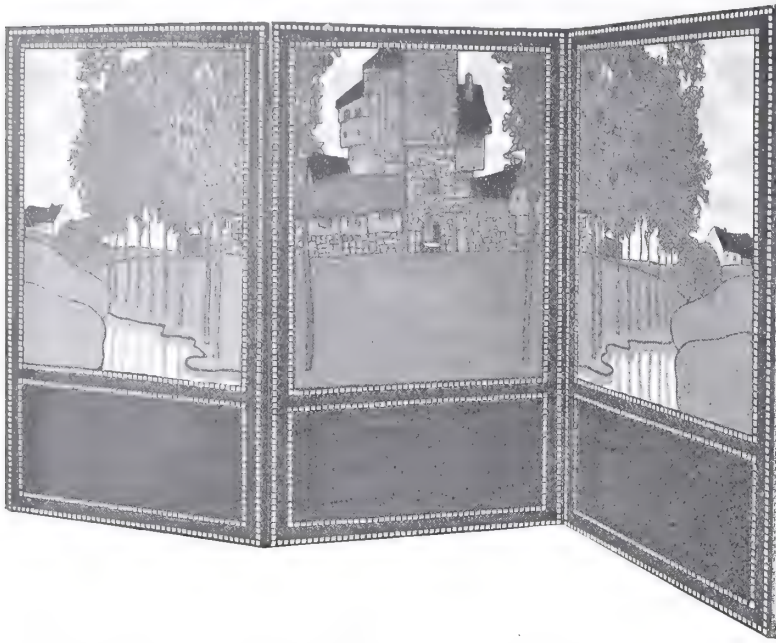
BOOKCOVER DESIGN BY JOHANNA HOLLMANN
(PROF. MOSER'S CLASS)

proved by the work done in his class, in which he is ably assisted by Herr Hans Schlechta.

Here it is not my intention to speak of the so-called "classical" side of the school, not but that much good work is done there, and it is always a debatable point as to whether "milling" is not good for an art student, as well as for those of other subjects; if he has anything in him it will come out. There can be no question that Professors Herdtle, Andreas Groll, Mallina, Karger, Gengel, Schwartz, Dr. Heller, and Josef Breitner are excellent teachers in their way.

These schools are, as all in Austria, directed by the Ministerium für Cultus und Unterricht, who lay down certain rules and regulations for the

The Imperial Arts and Crafts Schools, Vienna



SCREEN DESIGNED BY GUSTAV KALHAMMER (PROF. MOSER'S CLASS)

Professors to follow, but allow long rope and consequently let things run their natural course, for they have full faith in those whom they have

appointed. From its first inception women have been admitted as students, and now form about one-third of the contingent; but there is no difference shown between male and female students—the word “student” covers all. The Government spends about 45,000 kronen in stipends, which vary in value from 300 to 800 kronen each. Many of these stipends are increased by the various provincial diets, chambers of commerce and other institutions, including those whose special aim is to provide for poor students; and in some cases fees are remitted. All applying for such help must produce a certificate of poverty: and herein lies a palpable injustice. The male students, who come from all parts of the Empire, are as a rule sons of small



PAPER STENCILS BY ALMA HELLER (PROF. MOSER'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



PAPER STENCIL BY MELA KÖHLER
(PROF. MOSER'S CLASS)

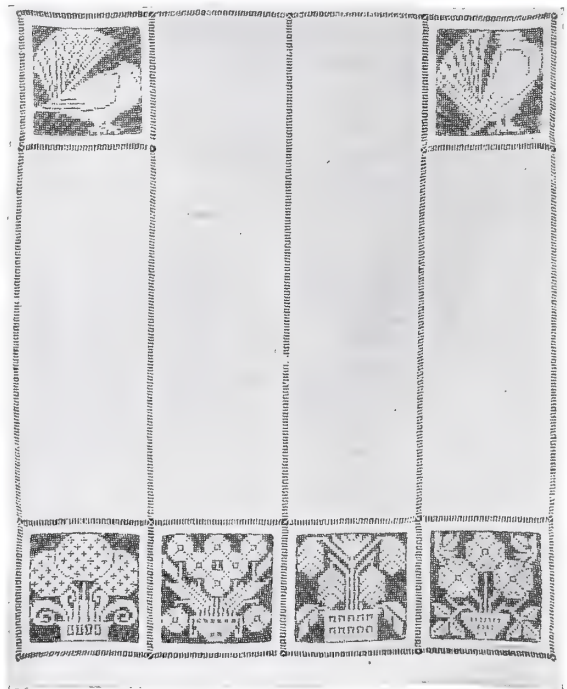
manufacturers, peasants, and tradesmen, who are easily able to procure such certificates when necessary. But it is otherwise with the female students, who are generally the daughters of civil service clerks and those of like standing; these, although they perhaps do not earn more than the fathers of the male students, cannot, owing to their position, demand such a certificate. It is the old story told in all lands, and although the fees are not high, the cost of living in Vienna is a heavy demand on very limited purses. For this reason it is astonishing how many young women attend the schools. Besides the stipends mentioned, the Archduke Rainer and Baron Albert Rothschild both give travelling scholarships, the latter's being particularly valuable. When it is mentioned that special sums are set aside by the authorities for providing studios, materials and other necessities, it will be seen that the Government tries to do its duty towards the young. The astonishing thing is that in a city like Vienna so little should be done by way of private initiative. This may be said of all things.

Naturally, in a land composed of so many races and languages as is Austria, the students speak very varied tongues, many of them having to learn German when they first come to Vienna, for in Austria no less than nine different languages or dialects are spoken.

There are two classes of students, ordinary

and extraordinary; to the former belong Austrian-born subjects, the latter are foreigners. The fees for the former vary from 36—60 kronen yearly, the latter pay 300 kronen a year, but no foreigner is admitted without special permission from the Government. All have to pass a satisfactory examination before being admitted. A male student who satisfactorily passes through these schools can, on the strength of his leaving certificate, be excused two of the three years of military service, and thus become a *Freiwilliger* (volunteer). This places him in the same rank as those attending the secondary schools. The previous education requisite for admittance is four classes of a gymnasium or *Realschule*; no pupil is admitted to the general course before having completed his fourteenth year, and none to the special courses under seventeen. Even then the rules are stringent, for if it is considered that a student does not make satisfactory progress at the end of the first year he is requested to leave.

Thanks to the exertions of Professor Moser and others the schools now possess their own laboratories as well as kilns for the making of pottery. The students have every opportunity not only of learning the art of decoration but also of applying it, and this has resulted in the production of ceramic objects of great artistic value.



DRAWN-THREAD CURTAIN DESIGNED AND EXECUTED BY
LEOPOLDINE KOLBE
(PROF. MOSER'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



EX LIBRIS BY OSWALD DITTRICH
(PROF. MOSER'S CLASS)

In the same way hand-weaving has been introduced, and this is of inestimable worth when it is considered that many of these students have found and will continue to find employment in factories. The little attention formerly paid to the adjustment of the design led to the designer being ousted; he was of no real use, for he did not understand the nature of the materials he was to decorate. The very essence of modern Vienna art is its practicability, and many students of these schools have found employment in foreign lands. In Germany, for instance, many of those trained there during the last seven years, as well as some of Professor Otto Wagner's students, have been appointed professors or teachers in various arts and crafts schools of Germany. Austria places

absolutely no restriction on her students, and is glad when they find congenial employment in other lands. It would, perhaps, be well were she to make more effort to retain them for herself.

It may be said of one and all of these Professors that they are inspired with the true spirit of art for its own sake, and that they are also born teachers who know how to lead their pupils and to infuse a true feeling into them, to show them the way gently that their talents may develop gradually. It lies in the nature of some to blindly follow their teachers for a time before they feel strong enough to go alone, and to this is due the fact that some follow too closely in the footsteps of their masters. These soon fall into the rank of mere copyists, and there is always a contingent of such in any



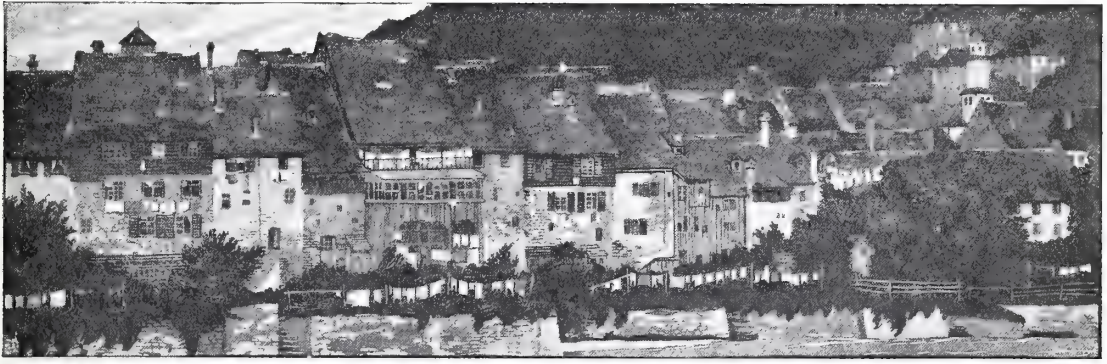
DESIGN FOR PRINTED FABRIC BY FRANZ RISCHER
(PROF. MOSER'S CLASS)



EX LIBRIS BY U. ZOVETTI (PROF. MOSER'S CLASS)

large body of students or workers. There is no doubt as to the success of the teachers, who as artists have also received their merited recognition. They have sent forth from these schools many who have gained fame for themselves, and if some few have fallen in with the rank and file they have all helped to diffuse a feeling for Viennese art. What Hoffmann, Moser, Myrbach, Roller, Czeschka and others have done history will tell. At present we see the result all around us, both in true art and in the patchwork eclecticism practised by the manufacturers who wish to avoid the expense or paying an artist. Everywhere in the shop windows, on the placards on the walls, and on the exterior of the new flats this patchwork meets our eyes; but the very "patches" tell a history of those who tried but could not succeed, because they were

The Imperial Arts and Crafts Schools, Vienna



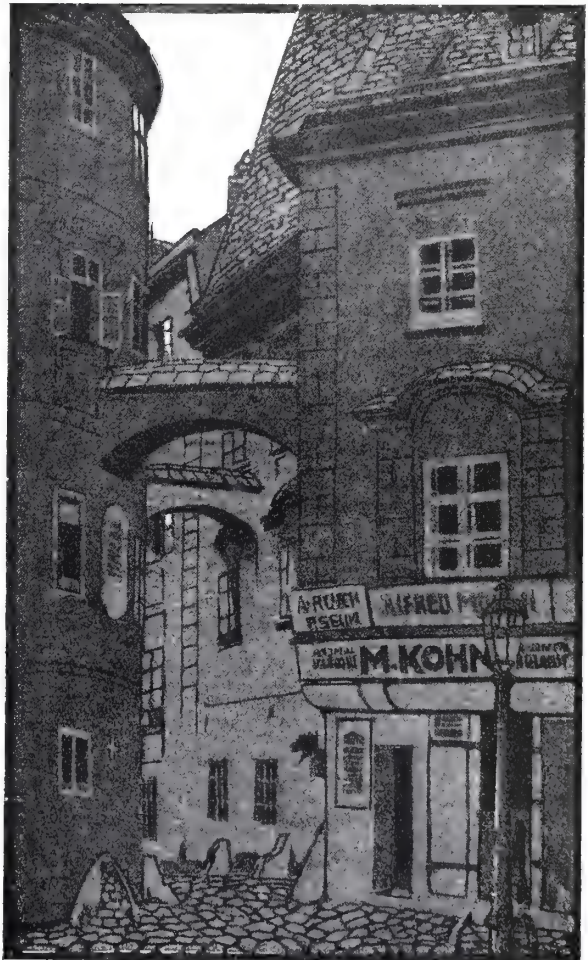
COLOURED WOOD ENGRAVING OF FELDKIRCH, VORARLBERG, BY WALTER DITTRICH (PROF. CZESCHKA'S CLASS)

only putting on the outward form of that which they could not feel, or, so to say, putting on "side" in art.

What modern Viennese art is can best be seen at the exhibition of students' work held every two years, when the directors of schools, not only in Austria, but of arts and crafts schools in Germany, make their way to Vienna to see the progress of things, for Germany in particular keeps a keen eye on Vienna's doings in art, besides giving employment to her students. The illustrations here produced are of work shown at the last exhibition.

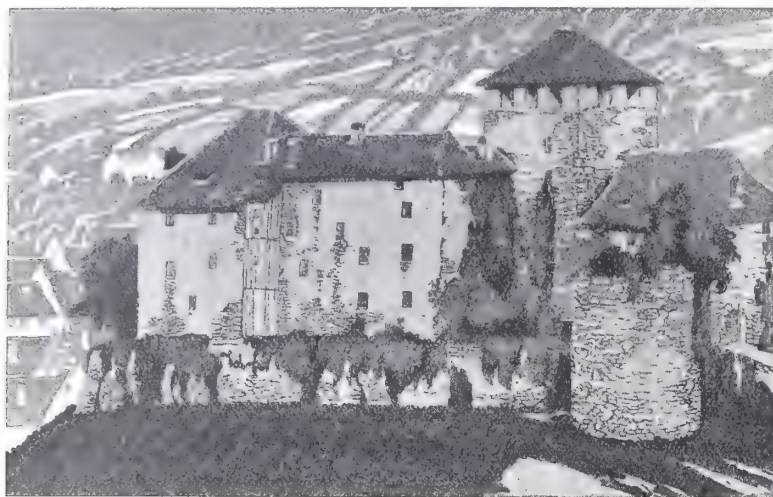
The classes of Professor Hoffmann and Professor Moser overlap one another, though nominally they are different. This is on account of the versatility of these two men; indeed, versatility is a characteristic of all these moderns, and therefore of their students. There is much that is poetical in the architectural sketches made by Professor Hoffmann's pupils. They are also eminently logical and never overstep the bounds of possibility and practicability. One can fancy the gardens here depicted, their quiet restful effect, the richness of their verdure and the glory of colour. Franz Lebisich seems to take a special delight in architectural and formal gardens which, however, do not obtrude their formality, but give a feeling of peace. The villa by Hollmann, standing with its background of hills and the valley below, we can picture anywhere near the beautiful Vienna woods, and is well constructed, simple and unobtrusive, yet it looks as though one would find comfort within its walls. There were other models by Balan, Hollmann, Stubner and others, which all show that they are filled with the spirit of their

master's teaching. And the interest he shows in them is continuous even after his students have left: he devotes one evening a week when a council is held, advice asked and ungrudgingly given. A marionette theatre, the work of two girls, Fräulein



WOOD ENGRAVING BY BERTA KIESEWETTER
(PROF. CZESCHKA'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



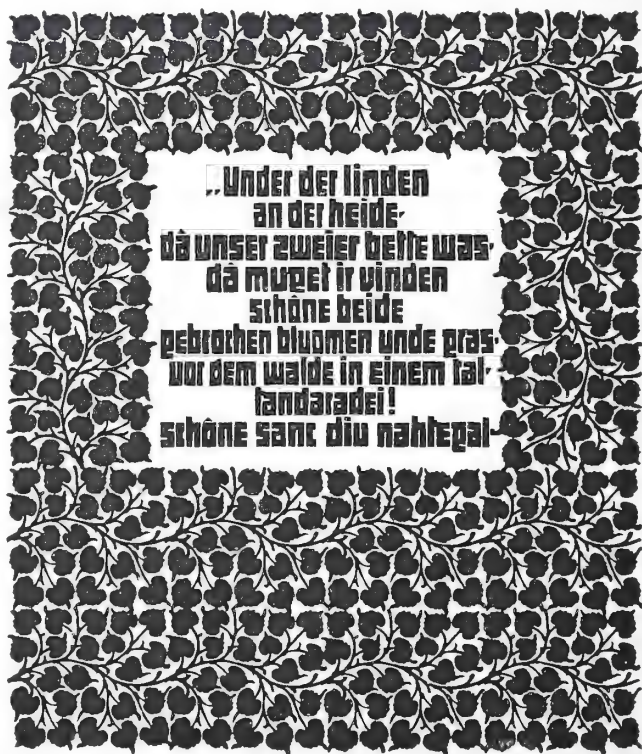
COLOURED WOOD ENGRAVING BY WALTER DITTRICH (PROF. CZESCHKA'S CLASS)

Weinstein and Fräulein Fochler, was particularly interesting; for it is also characteristic of the moderns that they show interest for and in the children, and there is much to be done which will bear good fruit in this branch of art—toy-making. Franz Dietl is another promising young artist whose strength lies in decorative work. The wall-paper reproduced is very effective, the ground being a rich grey and the chestnut flowers red. This is particularly suited for a nursery. The design for a wall hanging woven in Frau Guttman's school is an excellent piece both in drawing and execution. The design for printed calico by Benirschke also shows exactness in drawing, the right adjustment to material, and a certain feeling for effect; Karl Witzmann's design for a carpet is also fresh and original. Indeed, this young artist, like Franz Dietl, is feeling his way, and both have found employment. Many other students showed worthy work, including Hans Ofner and Franz Zeymer; the various articles of jewelry, furniture and other objects by the former show him to be many-sided.

In the work of Professor Kolo Moser's Class brightness and gaiety are a conspicuous feature. Variety and temperament mark the work of his students, both male and female. Nominally his is a school for painting; in reality it is a school for every branch of applied art. Fräulein Hilda von Exner and

Fräulein Nora von Exner (two gifted sisters, who are also pupils of Prof. Metzner), Fräuleine Hollmann, Mela Köhler, Leopoldine Kolbe, Bartl, Agnes Speyer, and Alma Heller are all very able women and versatile to boot. There is hardly a branch of applied or decorative art to which they have not turned, and one and all may reasonably expect success. The same may be said of the male students, Franz Rischer, Oswald Dittrich, Gustav Kalhammer, and Ugo Zovetti, a youth from Dalmatia, a highly

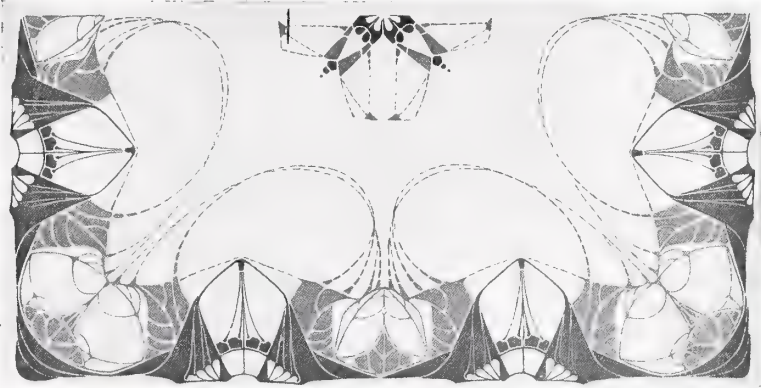
gifted young man, full of the original and inherited talent of his race. His special care is weaving, and he will no doubt find his *métier* in this branch of applied art. It is specially in Professor Moser's class that toys have a home, and much has been invented, but alas, not even yet been made obtainable by the public owing to the want of initiative



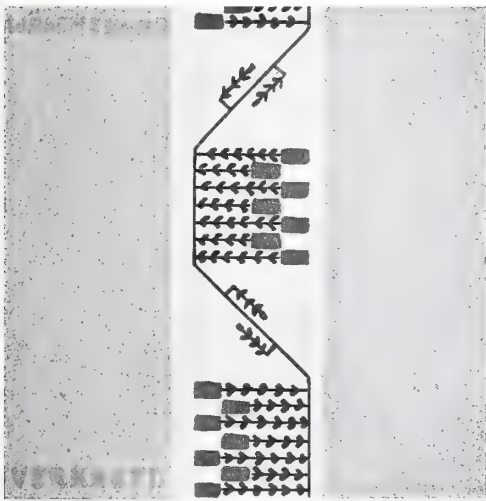
BOOK DECORATION AND LETTERING BY BRUNO SEUCHTER
(PROF. CZESCHKA'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

spirit, for at present their material worth has not been recognised. Professor Moser is a man who believes in practice first, then preaching; and as he himself has learnt the practical side of things by long studying and working in glass, weaving, and other factories, so he advocates this to his pupils; indeed, in many cases in the Kunstgewerbeschule those



DESIGN FOR TABLE CLOTH BY E. FROMEL (PROF. BEYER'S CLASS)



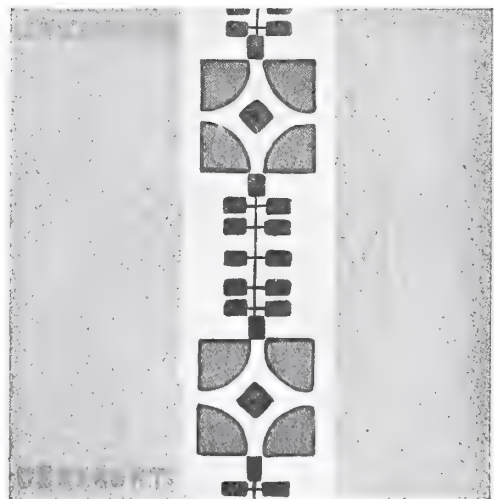
DESIGN FOR "WASH-BAND" BY W. TRUNEČEK
(PROF. BEYER'S CLASS)

modern art. A few years ago such a thing as an artistic placard was unknown, and the illustrated books for children were more often than not mere formless daubs. Now the lesson has been learnt from others, particularly England; but the spirit infused into them is Austrian, nay, more, it is Viennese, for everything speaks of the joyousness of Vienna life. Since Baron Myrbach's retirement, and Professor Roller's appointment to the Imperial Opera House, Professor Czeschka has been entrusted with the office of teacher, and right well is he fulfilling his task. He had good soil to build upon; his predecessors had planted firmly on good ground and he had but to cultivate, but it is a great and worthy task he has set himself to carry out. At the exhibition the room devoted to the work of his pupils was a source of great attraction, for it presented a variety of excellent examples of

students are preferred who, besides possessing artistic talent, have previously spent a year in weaving or doing some other practical work.

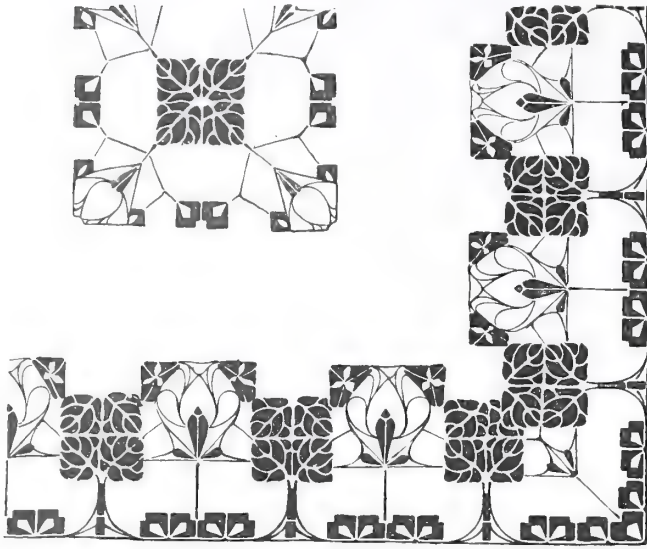
Professor Beyer and Herr Schlechta's class has lately been reformed, and much good work has been achieved in it by E. Fromel, W. Truneček and others. The wash-bands they have designed are destined to tie up the linen, for here it is always kept on shelves, each sort being neatly tied together by ribbons or such bands as those reproduced, which are washable. The effect is very good when doors are opened wide, for in Austria the linen cupboard is to the housewife what the china pantry is to the Englishwoman.

Modern graphic art owes its inception, as has been said, to Baron Myrbach and Professor Roller. They put new life into dead matter, and owing to them a new graphic art has grown up which flourishes as assuredly as do the other branches of



DESIGN FOR "WASH-BAND" BY W. TRUNEČEK
(PROF. BEYER'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



DESIGN FOR DAMASK TABLECLOTH BY E. FROMEL
(PROF. BEYER'S CLASS)

graphic art both in black-and-white and in colours, by Fräulein von Uchatius, Herr Moritz Jung, Fräulein Kiese Wetter, Walter Dittrich, and Bruno Seuchter; charming illustrated children's rhymes by Delavilla, Janke and others. Even paper-cutting or stencilling has been raised to a fine art by Franz von Züllow and others. Here we see how far graphic art has been brought in a very short time. Professor Czeschka is as original and as inspiring as his colleagues on the modern side, and this means much, for graphic art in Austria has already taken a prominent place; it is an art which will have to be reckoned with, owing to the fact that new methods of reproduction are constantly being discovered by professors and students. There seems no end to them, and it is interesting to watch the different stages of development which graphic art in Vienna is continually undergoing, proving that Professor Czeschka is a worthy successor to those who showed the way.

Ornamental writing under Professor Larisch is also receiving its due attention. The methods of teaching are the Professor's own, for, like the others here mentioned, he is bound by no rules, and yet by a golden one which leads to success. He can rouse interest and he can himself do what he teaches others to do. This new art is also making itself felt everywhere, and in its way has also caused a revolution. In his work,

Unterricht in Ornamentaler Schrift, the Professor has clearly explained his methods, so that it is possible for all, to a certain extent, to learn something for themselves.

A further step was taken a year ago to modernise plastic art by appointing Herr Metzner, the eminent sculptor, as teacher in this department. The results were so favourable that he has now been made a Professor. Singularly enough, it is chiefly ladies who attend his class—Fräuleine Dengg, Seidl, Kasimir, Lehmann, Nora von Exner, and only one man, Ernst Willigs. All these show remarkable talent. Prof. Metzner lays great value on the study of the human figure in movement, and most of the studies shown demonstrate the influence of his teaching in this respect. There

is, perhaps, too great a tendency to copy the master's peculiar art of forming plastic figures; but it is to be hoped that when his students are fully fledged they will attempt also to seek ways and means for themselves, and so arrive at something as he too has done. There is much to learn and much possibility of greater development, but it requires real talent, time, and, above all, patience.



TEXTILE DESIGN BY FRANZ DIETL
(WOVEN BY FRAU GUTTMANN'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

A word must be said about the class for enamelling, of which Fräulein Adele von Stark is the teacher, for it is characteristic of the times that women teachers are also on the staff of the Kunstgewerbeschule. She has achieved much, though her class has been but a short time in existence; but it must be left for a future time to go into details regarding her pupils, as also those of Professor Hrdlicka, who has done so much for modern Austrian lace, both in designing himself and training his pupils. There is now a



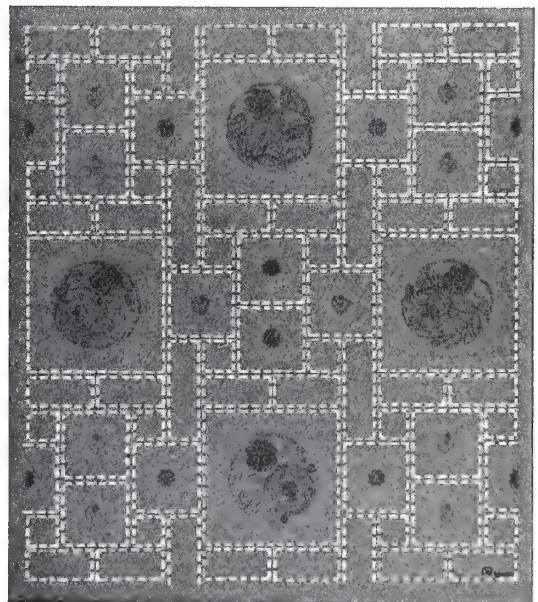
LETTERING BY KARL KRENEK (PROF. LARISCH'S CLASS)



LETTERING BY WENZEL HABLEK
(PROF. LARISCH'S CLASS)

Had space permitted, I should have liked to tell the readers of *THE STUDIO* a good deal about that department of the schools which is under the care of Professor Cizek. His class consists of boys whose ages range from nine to fourteen, who are being taught the elements of decorative art, and various new methods of teaching are being tried, so far with sufficient success to warrant the existence of the class. As the space now at my disposal is limited, I must, however, reserve to a future occasion a fuller account of this class and the interesting methods of instruction which Professor Cizek has adopted.

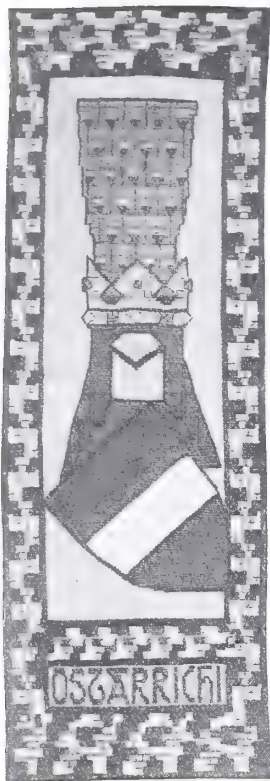
That, given the necessary latitude, the



WALL HANGING DESIGNED BY KARL WITZMANN
(PROF. HOFFMANN'S CLASS)

special class at the Kunstgewerbeschule, quite distinct from that at the Central Lace School, about which so much has already appeared in *THE STUDIO*. Suffice it to say that every opportunity is given to his students to learn to execute their work as well as design it, a very necessary thing when one has to do with anything in the nature of a textile. The same may be said of Frau Guttman's school of weaving: here, however, only the practice of the art is taught—its theory, that is, the designing, is the work of the students chiefly attending Professor Moser's class. Professor Moser is one of those who have always advocated that practice and theory should go hand in hand in every department of applied art, and the school of weaving in particular owes much to him as well as to Professor Roller, whose fame as a teacher is widespread.

Drawings and Sketches by Modern Masters



TAPESTRY DESIGNED BY
MARGARETHE GULLMANN-
THELLER AND WOVEN IN
FRAU GUTTMANN'S CLASS

Kunstgewerbeschule will undergo still greater developments is as certain as the success it has already achieved. Copyists and "patchers" have arisen; that is only natural, and is a sign of flattery, as is all imitation. This is exactly where the evil lies: the ignorant are apt to accept the dross for real gold; they neither know nor wish to know the difference, and it is only given to the few to distinguish the real from the false. Thus the imitators reap much of the benefit that should fall to the original artist. Still there

is every prospect of a bright future for these young artists, who are made of good mettle and capable of long endurance; and, after all, it is only by steady perseverance that success can be reached.

A. S. LEVETUS.

In celebration of the three hundredth anniversary of the foundation of the city of Mannheim steps are being taken to organise an International Art Exhibition, to be held there during the coming summer. It is stated in the circular sent to us that the "traditions of the 'Seceders' of the Munich and Vienna schools in the nineties will be revived and carried on," and also that "especial stress will be laid on the introduction of lately executed and distinguished works." It is also stated that a sum of £15,000 has already been guaranteed as purchase money. Prof. Ludwig Dill is the chairman of the exhibition, and Prof. Rudolph Hellwag, who was one of the organisers of the German Art Exhibition held at Knightsbridge last summer, has been entrusted with the selection of British works. Prof. Hellwag's address is Alma Studios, Stratford Road, Kensington, W.

DRAWINGS AND SKETCHES BY MODERN MASTERS. BY T. MARTIN WOOD.

IN a preceding article dealing with the drawings of older masters we attributed our pleasure in studying them to the sensitiveness of the vision shown and the nervous responsiveness of the pencil; and we regretted the modern tendency to lose the more sympathetic qualities of drawing in a system almost mechanical in its aim, which is, unfortunately, fostered in the schools. In this article we have brought together examples of the work of modern draughtsmen with whom the secret of good drawing remains, who show that they share with the old masters indifference to everything but personal vision and interpretation. And by the word personal we do not mean that self-conscious work which effectually marks where originality leaves off and eccentricity begins. For this self-consciousness surely shows that an artist has allowed other people's work to obsess his mind, since he is so painfully anxious to show in his art an extraordinary difference between himself and them. Compared with the contrasts after which the modern artists strain that their work may be unlike each other's, the work of the old



PLASTER MODEL BY NORA VON EXNER
(PROF. METZNER'S CLASS)
(See previous article)



STUDY IN CHALKS
BY C. H. SHANNON

Drawings and Sketches by Modern Masters

masters would seem very much alike. For, after all, the old masters were concerned not with a way of drawing differently from each other, but with the different way in which they saw the same thing, content with the fact that no two minds truly expressing themselves find expression in the same way. The modern artist seems to put down a line and to alter it lest it looks like a line which another man might have drawn, and to alter it yet again lest it should fail to astonish. This is part of the desire for advertisement which has the modern world in possession, which has the artist too in its sway ; for all that his methods are subtle. But we know that when anything so irrelevant as advertisement comes in at the door, Art must go out by the window.

In an exhibition of drawings the public is always faced with two separate kinds of affectation. That of work which forgets what it set out to say whilst striving to say it in a novel way, and that of work which is simply a museum crib, the empty husk of an old-fashioned style. It is quite difficult to find

drawing which is content to be simply a reflection of the artist's view of life and its appearance. By reproducing for our illustrations drawings in various stages of completion, we have tried to give in the case of each artist a stage of finish characteristic of the artist's methods. Rossetti liked to work across his picture with a point, to let his drawing grow slowly whilst he brooded over the vision that should appear on his paper. He had no reason to hurry any of his drawings of beautiful women, for if he finished one he felt compelled to begin another in which to dwell on that same beauty. Always looking inwards, he cared only for the reflections life cast into the soul. His *Ligeia Siren*, here reproduced, which must be ranked as one of the best, if not the best of his large drawings of women, has hitherto remained unpublished in any account of the painter and his work. It is almost the only finished nude of any importance which he drew, and it is a wonderful example of the strange emotional beauty of his art. It is his art at its very best, altogether free



STUDY OF DRAPERY

(By permission of Hugh Lane, Esq.)

BY LORD LEIGHTON, P.R.A.



PENCIL DRAWING BY AUGUSTE RODIN.

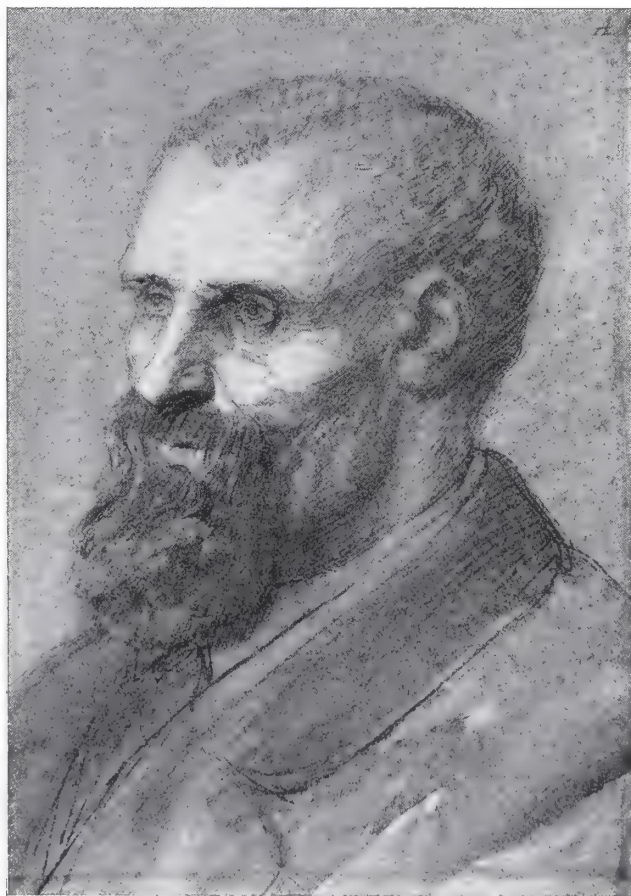
from the exaggerations of a later period. The drawing of the head and the head-dress, the massing of the hair, all display that sense of beauty and feeling for balance and proportion which were instinctive with him. The face is a portrait of his wife. The hands hold one of those curious instruments which Rossetti delighted to invent.

It is strange to contrast this artist's indwelling mind with that of Whistler, his contemporary and friend. The little drawings which we give by Whistler are typical of his butterfly manner of approaching Art, of moving in it lightly from one flower to another, arrested here and there by a revelation of beauty—of a mind finding rest in pursuit, and escaping from one mood to another with ease. And this is more apparent in his drawings and lithographs perhaps than in his paintings, where he returns so often to the *motif* of the river. Rossetti rarely drew with any seriousness the life and people that accident arranged around him; the notable exception to this is his famous sketch of Tennyson reading "Maud." But Whistler always desired to give expression to his subtly observant mind. It is said that a sheet of white paper could not be left beside him but his fingers longed to decorate it with pictures of people and things in the room. Excepting the pastel supplement, the drawings of his which we reproduce came into existence on a sheet of note paper in this spontaneous way. The direction which his work took in his drawings, his etchings, and lithographs, this responsiveness to the outward and changing aspect of things, foreshadowed itself early in the sketches with which as a military pupil he embroidered maps and plans before he entered that antagonistic world of art with battle plans of a more recondite kind than those required in any army.

In the drawing by M. Rodin which we reproduce, the objectiveness, the roundness of the human form, as we should expect in the drawings of a sculptor, are keenly felt. Rodin's drawing suggests something which is tangibly present, not, as in Whistler's case, something which for the moment's enjoyment he let his eyes rest upon. The trace of classicism in the Rodin drawing serves to introduce too the name of Leighton, whose work may indeed serve as a symbol of all that is the very antithesis of

Whistler's art, for Leighton was one of those designers who arrange a tableau courting a subjective beauty. Whistler, for his subject, looked out of the window or into the room. Leighton arranged something. Modern English art owes much to Prof. Legros, who has guarded, as far as in him lay, the traditions of the scholarship of drawing; his work forms a link with the purer aims of earlier art. In this mission he has several disciples, amongst them Mr. C. H. Shannon, though that artist in his lithographs and drawings sometimes seems to waver between enjoyment of Nature and the pedantry of conscious Art. What at first seems like affectation in his work, proves in the end not to be so. We can detect many influences without finding the insincerity of imitation. The past of Art is a stimulant to him, for its influence upon him is imaginative, affecting him only less than Nature.

Our illustrations include a profile study by Mr. L. Alma-Tadema, R.A., of purity and delicacy of



PORTRAIT STUDY

BY PROFESSOR A. LEGROS

(By permission of Hugh Lane, Esq.)



STUDY FOR A PICTURE
BY G. SEGANTINI

(By permission of Hugh Lane, Esq.)



"LIGEIA SIREN." A HITHERTO
UNPUBLISHED DRAWING BY
DANTE GABRIEL ROSSETTI

(By permission of W. Connal, Esq.)

line, and a drawing representative of the pastoral art of Segantini.

Rossetti revealed truths of inward vision and Whistler the significance of changing outward beauty, and something between the aims of the two controls almost every kind of drawing. There are many artists who, like Rossetti, from the outward world have built an inward one; who have also sought in their art to give back again the beauty they have borrowed, recreating thus a third world to which any friendly stranger may come; and thus men meet in the truer relationship of temperament. Before a beautiful face portrayed, the artist and the lover meet. In the beautiful place he has drawn the artist meets his public. He has said something for them which they could not say for themselves, and they are right in instinctively knowing that an understanding of methods is not an understanding of art. The stutter of some draughtsmen in their drawings is not unpleasant if they have a pleasant thing to say. There is a kind of mechanical drawing which, useful though it is, should not be confused with the spiritual writing of art. Drapery is drawn by a fine artist as if it would soon be disturbed, the bars of a window as if his thought passed beyond them. There is no science for the help of the artist who would draw the shiver of aspen leaves. Who can say by what science a master hints emotion in the shadow of downcast eyes? Rossetti gave in his art re-incarnation to the moody children of his fancy, and it is given to no one to sit in judgment upon an artist for his aims. Self-expression is the beginning and the end. The images of thought are no less real, indeed they are more real than images

of things. It is improbable that any two people see even the most ordinary object alike. In every case it is changed by their thought. It is customary to speak sometimes of an *imaginative subject*, but we can be assured that nothing is a subject for art until it has been seen imaginatively. The "imagination for realism" is always required where art intends to be real. Only imagination is

swift enough to follow truth.

Meissonnier was imaginative, and it would be wrong to think of his art as less imaginative than that of the ordinary illustrator of fairy tales, because he was so absorbed in the realistic presentment of life. We have to disentangle our minds from such ideas of what imagination means to truly value its presence in drawing. Imagination may choose from within ourselves or without for a form to clothe. Is it not wrong that people should speak only of that art as imaginative which is subjective and looks within? Such art might as truly be called realistic, for within ourselves more than without is reality to be found. Our understanding of drawing increases when we accept the revelation that the lines drawn by a great artist hide as much as they reveal. When we appreciate that, the finest drawing is only a symbol, and the more complete the symbol the more difficult it is to understand. Art helps us to appreciate beauty, but without appreciation of

beauty it is impossible to understand art. We only admire the sensitive drawing in a figure subject if we can care for the nervous grace of the figure itself. Lacking the gift of expression, our search for beauty must be as enthusiastic as the artist's if we would be in any position to admire the qualities of his art.

T. MARTIN WOOD.

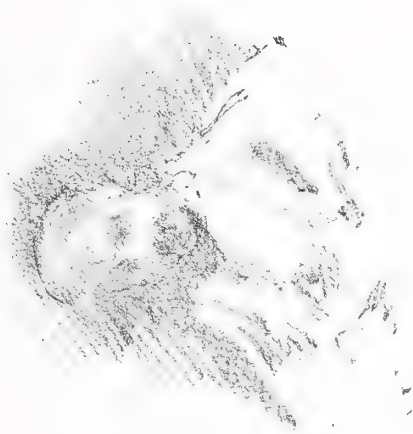
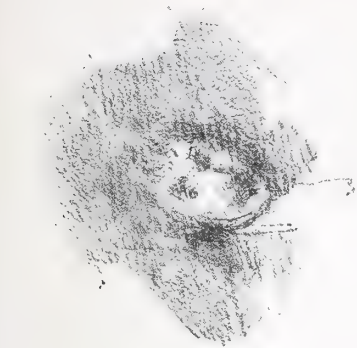


PORTRAIT STUDY BY L. ALMA-TADEMA, R.A.
(By permission of Mortimer Menpes, Esq.)



FROM A PASTEL, IN THE POSSESSION OF THOMAS WAY, ESQ.

"THE SALUTE" BY J. McNEILL WHISTLER.
REPRODUCED IN LITHOGRAPHY BY T. R. WAY.



(By permission of Mortimer Menpes, Esq.)

PENCIL SKETCHES BY J. McNEILL WHISTLER

STUDIO-TALK

(From our own Correspondents)

LONDON.—The thirty-seventh Exhibition of the New English Art Club did not meet with such sympathetic criticism from the Press as the Society has of late been accustomed to receive. It is difficult to detect the reason for this, unless it be the absence of canvases of important size, such as Mr. Tonk's *Crystal Gazers* and Mr. Steer's *Music Room* in the last exhibition. This time Mr. Tonks confined himself to impressionistic water-colours. Mr. Steer, it is true, exhibited a charming portrait, avoiding in it the mannerism into which he too often falls. There were many canvases of interest by younger members and outside contributors this year: flower pieces by Gerard Chowne, Phillip Connard's *Barges Unloading*, the work of A. Rothenstein, Alexander Jamieson; and a delightful picture, *A House near Waterford*, by Alfred Hayward. Mr. Orpen exhibited nudes, painted with the learning and skill which are so remarkable; and Mr. John's small canvas *In the Tent* should add to his reputation as a painter. *Sleep*, a pencil drawing by Mr. Orpen, was full of a sense of beauty. A portrait in pencil by Mr. John,

charged with significant expression, was the best of his drawings. *Frau Karl Druschki*, a flower-painting, displayed the best of Mr. Francis E. James' power in water-colour. *The Great Gantry—Charing Cross Station, 1906*, by Mr. Muirhead Bone, which has now been purchased through the National Art Collection Fund for presentation to the British Museum, a drawing full of strikingly individual qualities, has already been noticed by us. A painting in oils by Mrs. Cheston, called *A September Morning on the Sands*, ranked with the best pictures in the exhibition. Mr. Conder, with extraordinary command of colour, justified each phase of his art, despite the grievance his detractors sometimes rightly have against his drawing.

The etchings of Miss C. M. Nichols have long been familiar to visitors to the exhibitions of the Royal Society of Painter-Etchers, of which society for ten years she remained the only lady member. She has found many of her subjects in Norwich, which is her home, and her art expresses very ably the character of the streets of that old city. The etching of *Oulton Broad*, which we reproduce, is also an example of her sense of style and gift for understanding the true qualities of the etched line.



"OULTON BROAD"

FROM AN ORIGINAL ETCHING BY MISS C. M. NICHOLS



"COWHILL, NORWICH." FROM AN ORIGINAL
ETCHING BY MISS C. M. NICHOLS



BOOK-PLATE

BY HAROLD NELSON

The earliest examples of book-plates were usually purely heraldic in character, and the art of heraldry, in the midst of much that is frankly pictorial in its most modern sense, still holds its own, recent work showing the practically endless possibilities for good decoration which the subject affords. Mr. Harold Nelson's work in this connection is familiar to readers of *THE STUDIO*; he is thoroughly in love with his work, and if Ruskin's dictum be true that "Fine Art is that in which the hand, the head, and the heart of man go together," Mr. Nelson's work should not fail to achieve a share of fame. We give illustrations of some of his recent designs.

The sketch of *Evening Shadows: Amalfi*, by Mr. Walter Donne, reproduced here as a supplement, is now being exhibited at the Goupil Gallery Salon, 5 Regent Street, S.W., the excellent suite of rooms which Messrs. William Marchant & Co. have recently added to their premises. Mr. Donne, who is well-known amongst students as the principal of the Grosvenor Life School, is an artist of considerable ability, both as a figure painter and landscapist, and the latter side of his work has

been brought prominently before the public by the series of large and interesting canvases exhibited at the Royal Academy during the last few years. Admirably equipped, both by his training and natural instincts, his pictures invariably show vigour of conception and soundness of technique, together with a fine sense of the treatment of light and shade and balance of composition.

Among recent elections to the Royal Institute of Painters in Oil Colours, that of Mr. C. M. Q. Orchardson is a subject for congratulation amongst those interested in that highly important factor in London art education, the St. John's Wood Art School, of which he is the successful principal.

At the Baillie Gallery, during December, Mr. T. R. Way held an exhibition of clever pastels showing his knowledge of the attractiveness of the medium, and Miss Jessie Bayes a series of illuminations, full of a charming reminiscence of the beauty of art in the Italian Renaissance. Miss Annie

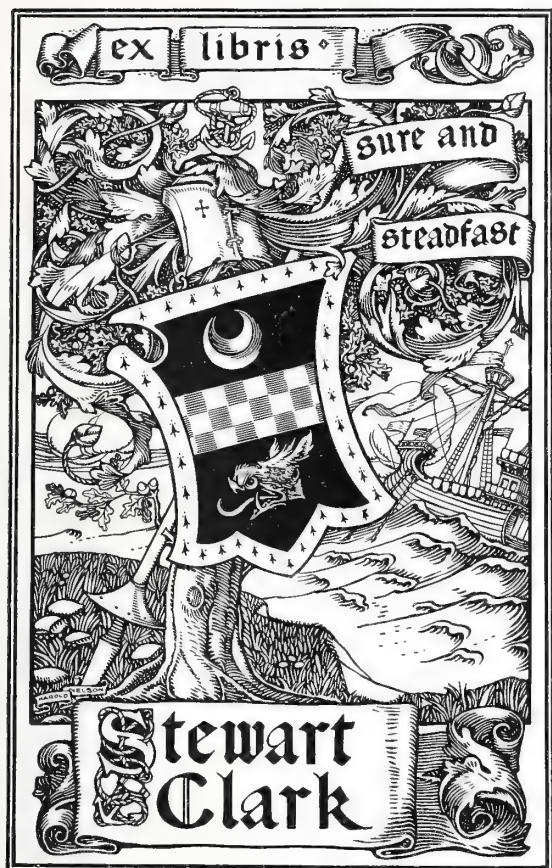


BOOK-PLATE

BY HAROLD NELSON



"EVENING SHADOWS, AMALFI." STUDY FOR THE OIL PAINTING BY WALTER DONNE.



BOOK-PLATE

BY HAROLD NELSON

French's work grows more delicately fanciful and suggestive than ever. This exhibition also contained characteristic and interesting work by Mr. James Pryde, Mr. A. Rackham, Mr. Dacres Adams, and Miss Fortescue-Brickdale.

Messrs. Frank Brangwyn, A.R.A., A. D. Peppercorn, Bertram Priestman, and Derwent Wood exhibited at Mr. A. J. Rowley's Gallery, Notting Hill. The exhibition revealed Mr. Brangwyn at his best in the decorative side of his art. Mr. Derwent Wood's piece of sculpture, called *My Son*, is certainly a work of great beauty. Mr. Priestman represented himself by some transcripts direct from Nature, and the emotional art of Mr. Peppercorn was here as impressive as ever. There were some small bronzes by Mr. R. Wells, which were full of life and intention, and Mr. Liven's art was, as usual, clever.

The newly formed Society of Modern Portrait Painters has just opened its first exhibition at the Royal Institute Galleries. The society's aim is to ensure to the work of some of the best of our

younger portrait painters full recognition, by providing the further facilities so much needed for exhibiting; and judging by the works sent in, of which we hope to say more next month, this aim bids fair to be realized.

The elaborate and highly artistic fantasy of Mr. Rackham's illustrations for *Peter Pan*, as exhibited last month at the Leicester Gallery, proved a source of great interest to artists and to a very large section of the public. The character of his art is supported by a backbone of true realism which prevents its lapsing into the careless or outrageous. In the same gallery Messrs. Lee Hankey, Hugh Norris, Graham Petrie, Terrick Williams, and P. A. Hay had arranged a successful exhibition. The skill of Mr. Hankey and Mr. Terrick Williams as



BOOK-PLATE

BY HAROLD NELSON

water-colourists is well known. There was a quietly delightful quality in Mr. Norris's work, and vitality and responsiveness to colour in the art of Mr. Petrie.

EDINBURGH.—The position as one of the more distinctive of the younger Scottish painters which Mr. Robert Purns has gradually been making, through the work he has shown in the annual exhibitions, was confirmed by the collection of some fifty of his pictures and drawings brought



"SHELL FISHER CARTS"

BY W. CUNNINGHAM HECTOR

subjects of many of these sketches, that she was fresh from the influence of the Parisian *atelier*. They were of great variety: glimpses of Paris and of old Edinburgh, of Breton villages, and the curving shores of Fife; several portraits of children and a three-quarter length of a comely Breton lass. Garden subjects were a feature of the collection, and in several of these much of the charm of flowers in bloom was successfully attained. In the majority of these drawings the handling was slight, oftensomewhat loose, but in others there was evidence of

together in Messrs. Watts' gallery. Seldom do his pictures, whether subject or landscape, pass beyond the decorative; and the faces and gestures of his figures rarely express the story suggested by the title or, what is more important, bear the impress of deeply felt emotion as regards life. On the other hand, the decorative quality of much of his work is definite and charming. Gifted with a refined sense of colour and having at command a technique which, if not powerful, issues in admirable quality of paint surface and texture, his excellently ordered design, with its sense of rhythmic line and gracefully disposed and proportioned masses, is pleasing to the eye and reposeful to the senses. Moreover, his work is marked by fine taste and by a feeling for style which give it something of classic simplicity and a certain air of distinction.

J. L. C.

The name of Miss A. Dalzell, who last month had an exhibition of water-colours here, is new to the Edinburgh art-world, and one gathered, both from the technique and the

a searching after qualities only to be attained through long, patient, and ardent labour. W. D. M.

GLASGOW.—Of various exhibitions held here during the closing months of the past year, one that attracted some notice was held in the Institute Galleries by the Glasgow Society of Artists, the youngest and only exclusive association of artists



"NEAR CARTMEL"

BY W. A. GIBSON



"BY MURMURING STREAM"

BY TAYLOR BROWN

in the city. The new society claims a freedom and independence as marked as any of the schools of painting that have become impatient of all academic or other restraint. Of the pictures that made their show interesting the contributions of the president claim first attention. Amongst the eight works by John Hassall, R.I., *The Unemployed* was the most important, as in some respects it was the most striking picture in the room. The artist has handled a difficult subject with much skill, having unmistakably caught the atmosphere of a thick London fog, in the dimness of which is grouped a mass of living, throbbing humanity. Among the landscapists the work of Taylor Brown at once attracted attention, his four canvases recalling the method of the Barbizon School. *By Murmuring Stream* is a picture of fine poetic

feeling, and the Leeds Corporation may be congratulated on the possession of a striking example of the young artist's work. Mr. W. A. Gibson showed marked advance in the interval since the first exhibition of the society. In *Pastoral, Windy Weather*, and particularly in *Near Carmel*, Mr. Gibson showed that subtlety of method that has already won him distinction. W. Cunningham Hector is a young artist with a future. His *Shell Fisher Carts* shows cleverness in sea and figure study, and is full of observation and action. Stewart Orr was for once in a serious vein, and chiefly in the medium

of water-colour showed some striking Highland studies. Dudley Hardy sent two interesting sketches, *The Old Kitchen* and *Pierrot*, and notable contributions were sent by Wm. Watt Milne and others. In the black-and-white section Jessie



"LE CHÂTEAU DE CHILLON"

(See Paris Studio-Talk)

BY G. COURBET



"LE CHEVREUIL"

BY G. COURBET

M. King had some characteristically delicate and charming work, that suffered somewhat from a mixed environment; and the pen-and-ink drawing of *Kelvin Grove Art Gallery* and *St. Vincent Church from Bothwell Street*, by Tom Maxwell, were both admirable. The sculpture shown was all the work of one member, John Keller, and included three large decorative figures modelled for one of the palatial banks of the City. The exhibition altogether was interesting, but chiefly so in the promise it gave of better things from a young society with a high purpose.

The exhibition of work by the Lady Artists, recently held at the club in Blythswood Square, was this year particularly attractive. The fresh interest in appliqué and embroidery work is largely due to the efforts of artists like Ann Macbeth, who bring to the work an individuality and charm that is irresistible. Miss Macbeth contributed a skilful piece of embroidery in bright, harmonious colours, called *Una and the Red Knight*. Two characteristic drawings were contributed by Jessie M. King; a draught screen by Marion H. Wilson, the foundation being canvas, embellished with cleverly-wrought metal panels; embroidery by Margaret Wilson; gesso-work by Dorothy and Olive Carleton Smyth. Some clever enamel-work was shown

by C. Lewthwaite Dewar, and in trinket form by Mrs. Rawlins and Elma Story; delicate miniature portraits by Charlotte G. MacLaren and E. Rose Parker; and dainty examples of glass and china painting by Helen and Hannah Walton.

J. T.

PARIS.—This year the Autumn Salon devoted one little room to Courbet, forming a fitting pendant to the Manet display of 1904. An exhibition such as this enabled one the better to realise the leading part played by Courbet in the evolution of the art of the last century. Here we discovered anew the painter's masterly qualities. His remarkable knowledge of the human form was revealed, *inter alia*, in a study of a nude woman, lamp in hand, which is a study for the picture seen last year at Georges Petit's Gallery, representing two nude women. In his fanciful *Buveuse*, "after" Hals, the painter has, for sheer amusement's sake, indulged in a bit of *bravura* painting. The rustic Courbet, the scrupulous and attentive observer, is to be seen in several little-known landscapes. Even in the reproduction which accompanies these notes one cannot fail to appreciate the vigorous *morceau* representing houses (probably Swiss) standing out against a highly-coloured sky, with great clumps of trees in the foreground—great clumps of lovely



"LA BUVEUSE" (AFTER HALS)

BY G. COURBET



"MAISONS EN SUISSE"

BY G. COURBET

green, ever sober, yet warm; Courbet's own secret.

As everyone knows, Courbet spent his last years in Switzerland, at the extremity of the Lake of Geneva; after the Commune, in which he took a conspicuous part, he could not very well return to France. While at Vevey Courbet devoted all his time to painting; and though his pictures done at this time were not perhaps his best, some of them were quite beautiful, as witness his *Château de Chillon*, now reproduced. Courbet was an admirable painter of animals. He knew not only the decorative richness of the forest, but also its inhabitants. His *Chevreuil*, which was displayed here, is one of his finest efforts.

The Société Internationale, in accordance with its annual custom, starts the series of big exhibitions. Its twenty-fourth display—that of a group which, once among the most brilliant, dropped into decadence — shows

advance on preceding exhibitions, and there are to be found several works which fully deserve attention. *Le Clown*, by Felix Borchardt, is a colourist's *tour de force*, and shows us that this already well-known open-air artist is capable of succeeding in interiors of extremely subtle expression. The landscapists do not fail us, and even though M. Boucher and M. Fourié tell us nothing new, I may say, on the other hand, that M. Waidmann is making rapid progress. Here we have a serious determined artist, enamoured of the picturesque, and devoted to painting the landscapes

that were so dear to the lamented Thaulow. M. Chialiva is a sober, restrained artist, with a palette capable of fine moments; his *Bords de l'Oise*, his *Poulailler* and his *Déversoir* are loving lyrics of rustic life. Among the English artists one must note with respect Mr. Lorimer, who, in his *Adieu aux Hirondelles*, is still the delicate, sensitive artist we have known him to be. Grimelund and Harrison send several charming views of nature, of no great depth perhaps, and of Du



"THE NEIGHBOUR'S GARDEN"

(See Munich Studio-Talk)

BY AUGUST KÜHLES

Garnier it may be said that he once more reveals himself the painter *par excellence* of sporting life.

When at the last Salon of the Société Nationale des Beaux Arts Fritz Thaulow gave one his vigorous handshake, nothing seemed less probable than that the days of this fine artist were numbered. He was then more youthful and more ardent than ever; his pictures *Hiver en Norvège*, and his two Dutch landscapes, testified that the painter, while changing his subjects, still preserved his full mastery. For neither age nor the enormous task he had laid upon himself of recent years had robbed his brush of its delicacy or its charm; his waters still flowed with the old limpidity, reflecting the red stones of bridges and houses; his flowering trees still stood out in the same caressing fashion against the blue spring sky; and in other canvases he had shown that he could yet amaze us by the simple charm of his dwellings at rest in the evening's calm. And while he continued to "brush" his canvases with his accustomed delicacy and care and subtlety of palette, with extraordinary processes of scraping and mixture of colours—water-colour or *gouache* mingling with

the oils—Thaulow of recent years had "gone in for" engraving in colours. Last year he displayed his recent plates, which were beginning to rid themselves of anything like "touching-up." After help—a most natural thing—from specialists, Thaulow graduated as master of this delightful art, and the numerous plates he engraved recently—souvenirs of Italy, Holland and Norway—are, with their warm tones, little works quite worthy of ranking with his big pictures. From the first Thaulow was one of THE STUDIO's friends, and he never made a journey to London without going to see his old friends there. As one of the firmest of these friends, may I here salute for the last time the name of the great man who has now at last entered into possession of his own. H. F.

MUNICH.—The past year was a notable one in the annals of this centre of art, for side by side with the usual annual exhibition in the "Glass Palace," organised by the Künstlergenossenschaft, there was an interesting retrospective exhibition of works executed by Bavarian artists during the first half of the nineteenth century. For the latter the



"TWILIGHT"

BY MAX CLARENBACH



"FISHING BOATS IN TOW"

BY KARL LEIPOLD

central part of the building was set apart, and there was thus afforded an opportunity for those who study the progress of art from one generation to another to compare the work of the living with their predecessors.

Of the fifteen hundred or more original works comprised in the exhibition of contemporary art the bulk emanated of course from the members of the Künstlergenossenschaft, the rest being from a number of other associations or groups, each with their separate rooms. Looking at the show as a whole, though it cannot be said that it contained more than a few works of exceptional interest, it must be conceded that there was plenty of work of good average excellence. Some of the older and better known men only sent one work apiece—Defregger, for example, who sent a study of a *Tyrolese Peasant*; and Grützner, whose sole contribution was a striking subject-picture, *Temptation*.

Prominent among the landscapes and allied sub-

jects was Karl O'Lynch's *Lac d'Amour* (Bruges), notable for its delicate tones. This work has been purchased for the Bavarian Government. Other meritorious works of this class were G. von Canal's *Sluis Canal*; K. Küstner's *Winter* and *A Summer Day*; Hermann Urban's encaustic paintings, *Early Snow* and *The Conference*, both works of marked originality; Raoul Frank's Cornish scenes; Prof. Josef Wopfner's *After the Haul*; Eugen Bracht's *The Meadow*; Feddersen's *Winter in North Friesland*; Willroider's *Near Freising*; F. von Wille's *October Day in the Eifel Mountains*. Ernst Liebermann displayed three works remarkable for their admirable handling of colour; Karl Leipold, an attractive sea-piece; and architectural feeling found expression in Gertrud Wurmb's *Street in Hamburg*; Max Clarenbach's *Twilight*, and August Kühles' *Neighbour's Garden*. Excellent work was also shown by R. Raudner, A. Fink, Erwin Starker, Hans von Petersen, Hans Klatt, G. Macco, H. Rasch, Otto Gampert, Max Giese, Fritz Baer, Carl Voss, F. Hoch, Max Hartwig, Otto Strützel, Oswald Grull, and Hans Volcker.



"AFTER THE HAUL"

BY JOSEF WOPFNER

Of figure subjects and portraiture there was, as usual, a large variety, and much that was excellent; though here, as in other directions, it would be difficult to point to any work that stood out conspicuously above the general average. Franz Lipiec, R. Schuster-Woldan, W. Schmurr, Walter Thor, Curt Rüger, Caspar Ritter, and Sohn-Rethel may be mentioned among others who contributed admirable examples of portraiture; and in the category of figure subjects mention should be made of Robert Böninger's *Joy of Life*, G. Schildknecht's study of *Peasant Women*, A. Welti's *Bring forth the Penates* (remarkable for its colour harmony), Kuithahn's *Spring Wind*, and L. von Längenmantel's *Finale*.

In the section devoted to water-colours, pastels, and graphic art, there was evidence of much sincere work. Hans von Bartels was represented by two vigorous water colour drawings, the outcome of a visit to Brittany, and among other contributors of good water-colours were G. Burmester, Max Giese, and R.

Reinecke. Some noteworthy pastels were shown by F. Brauer, F. Engel-müller, Erwin Starker, Albert Welti, and others; while of the graphic artists, Karl Kappstein, C. Langhammer, Schmoll von Eisenwerth, Mayrshofer, Schaupp, and especially Ernst Liebermann's coloured drawings should be mentioned.

A representative collection of sculpture was distributed throughout the building, the contribution of the several Berlin groups being especially strong.

VIENNA.—It is no uncommon thing in Vienna for portrait-medals to be exchanged at Christmas and New Year instead of the usual greeting cards, but naturally only those really well-off can afford to distribute works of art in this fashion. Another opportunity for welcome gifts is the fiftieth or sixtieth or seventieth birthday of the giver, for on such occasions gifts are presented as well as received. It was to celebrate his having arrived at the allotted three-score-and-ten years that Herr Faber commissioned Hans Schaefer to model the portrait group, here reproduced, of three generations—father, son, and grandson—for presentation to some three hundred relations and friends, and certainly it is not only



MEDAL COMMEMORATING SHOOTING COMPETITION



BY HANS SCHAEFER



PLAQUETTE: "THREE GENERATIONS"

BY HANS SCHAEFER

a memento of an auspicious day, but a real work of art. The Archduke Rainer Medal was struck to commemorate a rifle meeting in Maehrisch-Ostrau, Moravia. Five hundred were presented to the best marksmen. The Archduke is "protector" of the regiment, and both he and the Emperor, his near relation, were present on this occasion. The Archduke is represented in uniform and wearing the insignia of the Golden Fleece, which is only borne by a few members of the Imperial family. The statuette is a veritable Viennese type, such as are still to be seen every year at the annual city ball in the Rathhaus, when the dancers selected to dance before the Emperor are dressed in the costume of 1848, when he ascended the throne. This figure has been executed in bronze.

The Belgian sculptor, Constantin Meunier, has always attracted the art-loving Viennese from the time he was first brought before them by the Secession. It was therefore a foregone conclusion that the Collective Exhibition of his work, which has been going the round of the chief cities of Europe, should meet with a warm welcome here. So much has been said and written about his works, and this so recently in THE STUDIO, that there is little left to write of this collection. But there is something to say regarding the arrangement of this special exhibition. Elsewhere the arrangements and decorations have corresponded to those in the Brussels Exhibition last year, but the architect of the Hagenbund, Josef Urban, gave us an entirely new and, at the same time, agreeable arrangement. The interest aroused in this particular exhibition has been very great: Josef Kainz,

the celebrated actor, opened the exhibition by reciting dignified verses to labour; Dr. Leisching, Director of the Gewerbe Museum in Brünn, Moravia, lectured on the life and work of Meunier before an audience composed of artists and others; and Josef Heu, the well-known young sculptor, delivered a discourse at the gallery on sculpture in general and Meunier in particular before an audience composed of workmen. Every evening crowds of working people could be seen studying there, and nothing was more interesting than to see these workers wondering at and sympathising with the man who has brought life into his work, and life as they themselves have experienced it. Parties of young people of both sexes were taken to the exhibition by their teachers, who gave them an account of the sculptor's life and work. So



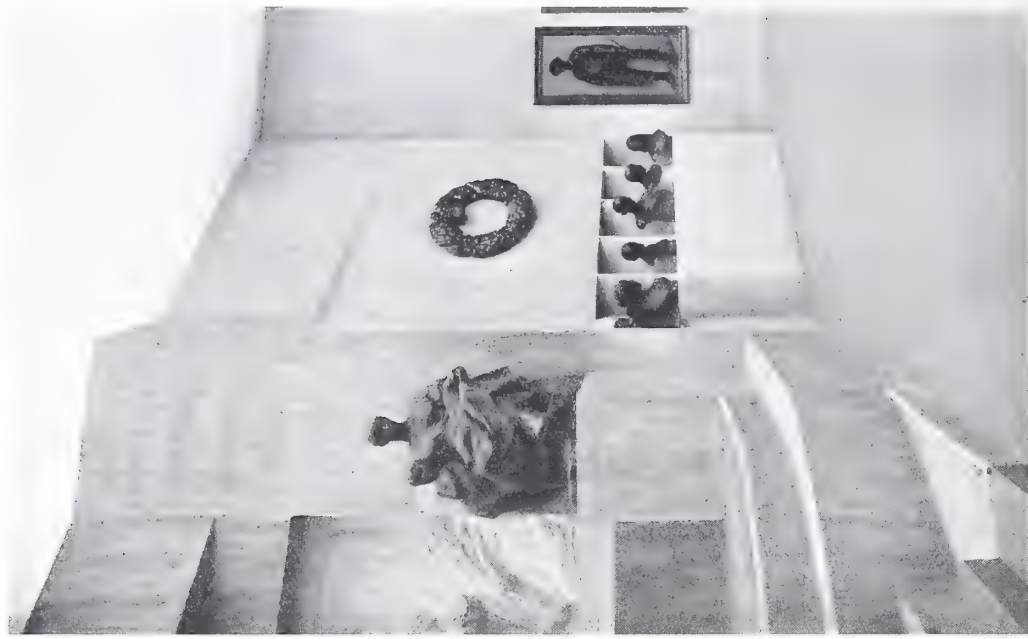
STATUETTE

BY HANS SCHAEFER



MEUNIER EXHIBITION

ARRANGED BY JOSEF URBAN
FURNITURE BY PRAG RUDRICKER
KORB FABRICATION



MEUNIER EXHIBITION

ARRANGED BY JOSEF URBAN



MEUNIER EXHIBITION, VIENNA

ARRANGED BY JOSEF URBAN

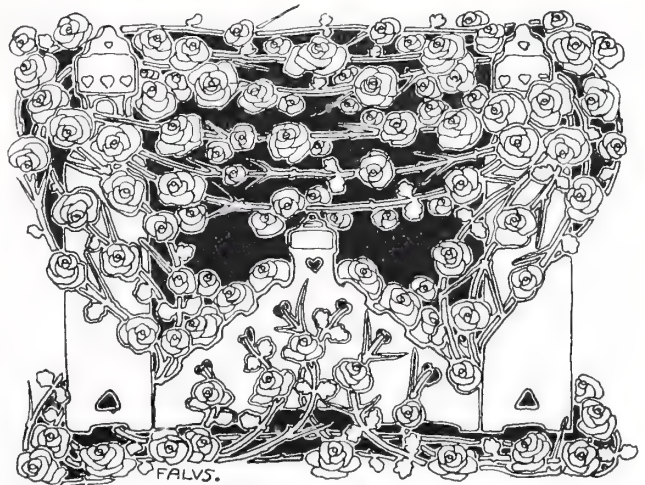
great, indeed, was the interest aroused that the hours were extended. The organisers of the exhibition have every reason to be satisfied with the success of its visit to Vienna.

A. S. L.

BUDA-PESTH.—Inasmuch as Mr. Elek Falus, some of whose designs for book decoration are here reproduced, has for some little time past been living and working in London, where he has made up his mind to settle, we ought, perhaps, to speak of him as a Londoner. He is, however, a native of the Hungarian capital, and those who are conversant with Hungarian art will not fail to discern in the examples we give some of the characteristics of that art. Mr. Falus is still quite a young man, and his marked originality has not been hampered by academic influences, for he is entirely self-taught. He makes a speciality of book decoration; but his achievements have not been confined to this kind of work, embroidery and tapestry-weaving having occupied some of his time. He has a true feeling for decoration, and is a conscientious and painstaking worker.

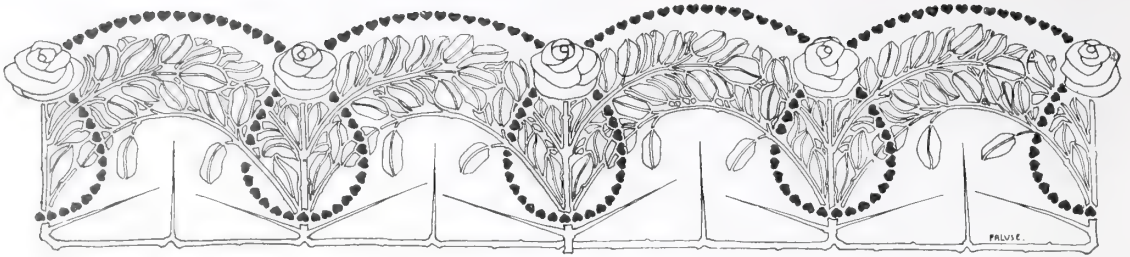
S.

MELBOURNE.—The recent Annual Winter Exhibition of the Victorian Artists' Society was a very creditable display, and though there were but few works which stood out prominently from the rest, the general average showed a distinct advance in quality as in quantity. There is a cry being raised that Australia should have a National School



BOOK DECORATION

BY ELEK FALUS



BOOK DECORATION

BY ELEK FALUS

of Painting, and exhibitions like this help one to measure how far off, or how near, such a school may be.

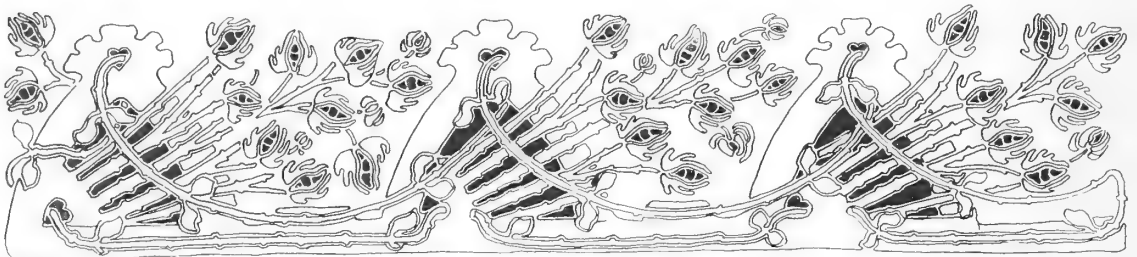
In the North Gallery the principal work was Mr. L. B. Hall's *Sleep*, a large canvas, decoratively composed and admirably drawn and painted. Mrs. Muntz Adam's large presentation portrait of the late Rev. Dr. MacDonald revealed some good points. The same can be said of Mr. Waugh's landscape, *Our Selection*. Mr. McCubbin had some good works, notably *Midsummer Eve*, and Mr. A. Boyd's *Mount Wellington* was notable for its fine colour and effect. Mr. Enes had three fine landscapes, rather Whistlerian in style.

In the South Gallery Mr. Blamire Young showed *Lady Franklin*, an extremely fine piece of texture painting and originality. As usual, Mr. Fischer's pastels were an attractive feature, notably *The*

Creek, a rare colour harmony. The *Cleared Hill-side* of Mr. Lindsay showed a step forward, and Mr. MacClintock had a series of fine water-colours, *Afternoon Shade*, *Decorative Landscape*, and others. In the Water-colour Gallery Miss Sutherland's pastel, *Evening Glow*, and Mr. Anderson's *Fisherman's Cottage* and *Sandridge*, both in water-colours, are meritorious works. In the small collection sent over from Adelaide, Mr. Hans Heyesen's *Sunrise and Mist* must be mentioned for its good colour effect. Altogether the whole tone of the Exhibition was encouraging. The older men held their place, and among the younger men an amount of enthusiasm was displayed which augurs well for the future of art in Victoria.

The Pioneer, by F. McCubbin, has been acquired under the terms of the Felton Bequest for the National Gallery, Melbourne, at 350 guineas.

J. S.



BOOK DECORATIONS

BY ELEK FALUS

REVIEWS AND NOTICES.

The Life, Letters, and Work of Frederic, Baron Leighton of Stretton. By MRS. RUSSELL BARRINGTON. (London: George Allen.) 2 vols. £2 2s.; or edition de luxe, £5 5s. net.—Standing as he does comparatively alone amongst English artists, for his work resembles rather that of the Frenchmen, Cabanal and Bougereau, than of any of his fellow-countrymen, Lord Leighton was also exceptionally fortunate in his circumstances and early environment. He had absolutely none of the difficulties to contend with which beset the path of so many of his contemporaries, and his success was secured from the first. Moreover, so far as the general public is allowed to know, there was throughout his brilliant career no element of romance to make up for the absence of the interest associated with the struggle for daily bread and the final triumph over apparently insurmountable difficulties. For all that, the many who knew and loved the accomplished President of the Royal Academy—who made that institution more of a social success than any of his predecessors—will welcome eagerly the richly illustrated volumes prepared by Mrs. Russell Barrington, who was his intimate friend for many years and has been allowed the privilege of including many letters not previously published. True, the ground had already been to a great extent covered by the masterly biography written with the sanction and co-operation of Leighton two years before his death by Ernest Rhys, and prefaced by a scholarly essay from the pen of F. G. Stephens; but the lapse of time since then has of course, to a certain extent, rendered it possible to judge more clearly what will be the ultimate position occupied by an artist whose personal charm had so much to do with his popularity during his lifetime, and the fact that he has passed away has rendered it possible to tell certain anecdotes of his generosity towards others that might have wounded his keen susceptibility had they come under his personal notice. Such anecdotes strike the keynote of Leighton's character and do more to reveal his true nature than even the many long letters from him to his parents that form the bulk of the first volume, all marked by unusual restraint and typical of the reserve that from first to last characterised the writer, a reserve with which his new biographer is evidently in thorough sympathy, so careful is she to tell nothing that could wound the most sensitive of her subject's relations and friends. It is, perhaps, in his correspondence with his beloved master,

Eduard von Steinle—on whom he seems to have lavished all the hero-worship of his youth, and for whom he retained the greatest admiration to the end—that Leighton most clearly reveals himself, appearing not as the triumphant artist, but as the revering pupil eager to convince his teacher that he has done his best. That Steinle returned to the full the younger painter's affection is proved by many beautiful letters here admirably translated, and his death, in 1866, was the one great grief of the future President's life. In the arduous task of preparing for the press the vast mass of material placed at her disposal, Mrs. Russell Barrington, who intends to give all the profits of the work to the Leighton House Endowment Fund, has had the assistance of Lord Leighton's only surviving sister and of his friends, Sir W. B. Richmond, Briton Rivière, Walter Crane, and Sir W. Thyselton Dyer, all of whom have contributed reminiscences specially written for her. The one hundred and forty illustrations, many of which are in colour and photogravure, are, moreover, thoroughly representative, including, with several of the best known completed masterpieces, many drawings and sketches, some of which have never before been reproduced, so that they form a fairly complete epitome of their author's life-work.

The Art of Landscape Painting in Oil Colour. By ALFRED EAST, A.R.A. (London: Cassell & Co., Ltd.) 10s. 6d. net.—Mr. East has not attempted in this book to write of landscape painting in its elementary stages. His aim has been rather to give the already qualified student an insight into certain truths which have been revealed to him in his own practice of the art. To correct a false attitude towards nature, and to help the reader to understand the importance of technique, has been the aim of the book. It is illustrated by eight landscapes and a page of studies of effects in colour, and many half-tone pictures, chiefly from the painter's works; also an admirable selection from those pencil sketches in which he excels. In referring the student constantly back to nature, in striving to lead him away from the false path of affected style and of an imitative, superficial study of other people's pictures, Mr. East's book should serve a high purpose. The useful chapter on "Equipment" will be of the utmost value to the student. There are chapters specially devoted to composition, trees, skies, grass, reflections, and every student finds his supreme difficulty according to his nature in one of these. The author goes carefully and scientifically over the ground in each case, with the great resources of knowledge which

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his own long and successful practice has provided him with. Mr. East is of those who strongly advocate, as Ruskin did, that a painter should approach any object with as deep a knowledge of the characteristics of that object as he can. We cannot think of any painter who could be a better guide than Mr. East. He is not contemptuous of the beginner, and he has a literary faculty which enables him to explain his meaning very clearly. He wisely spends his energies in trying to get the student to observe always very carefully the subtler phenomena of nature, and he does this by pointing out the effect of the colours of different objects upon each other when seen in juxtaposition, and the effect of reflection from one thing to another. By telling the pupil where he may expect to find these effects and under what circumstances, he helps him to search for necessary truths and right things. Discoveries which will help the student in his painting must sooner or later result from thus looking at nature in a painter-like way.

The Fine Art Collection of Glasgow. (Glasgow: James Maclehose.) £2 2s. net.—In his preface to the series of beautiful photogravure reproductions of the chief masterpieces in the Fine Art Gallery of Glasgow, that include good examples of the work of Titian, Franz Hals, Rembrandt, Teniers, Jan Steen, Raeburn, Constable and Turner, as well as of many still living artists of note, such as Orchardson and Israëls, the well-known curator tells the whole story of the foundation and growth of the collection that seems likely as time goes on to become an even greater treasure-house to the student than it is now, so many are the additions constantly made to it by bequest or purchase. Mr. James Paton pays a just tribute to the brothers Foulis, who in 1753 founded the Glasgow Academy of the Fine Arts, that, though disastrous to them and their patrons, really sowed a seed that has borne excellent fruit; and he dwells on the pathetic circumstance that the true originator of the present gallery, Mr. Archibald McClelland, died deeply in debt in 1861, after having, the year before, bequeathed the nucleus of the present collection to his fellow-townsmen, who at first seemed likely to be unable to secure possession of it. Thanks, however, to the public spirit of the Town Council, the paintings and the buildings containing them were, in spite of bitter opposition, bought for a sum sufficient to satisfy the testator's creditors, though far below their intrinsic value.

Decken und Wände für das moderne Haus. Von M. J. GRADL. (Stuttgart: Julius Hoffmann.) Mk. 30.

—The author of this work is a well-known architect, painter and designer now residing in Stuttgart, but a native of Munich. He has built and decorated many houses in Zürich, Linz, Stuttgart and other German towns, and here from his own experience gives valuable hints to others for ceiling and wall decoration. The necessity of such works is obvious, for the small masters are eager to be up-to-date in their work, though they themselves cannot originate designs. The author, who is also editor of "Moderne Bauform" (J. Hoffmann, Stuttgart), a monthly journal of architecture, has till now published few of his own designs, his modesty being the reason for not having courted publicity for his work; but now that he has overcome this, the results here presented of his studies and experience will be welcomed by those interested in the decoration of homes.

Touraine and its Story. By ANNE MACDONNELL, with coloured illustrations by Amy B. ATKINSON. (London: Dent.) 21s.—Yet another book on Touraine, and one that, in spite of all the competitors already in the field, will undoubtedly hold its own, so beautiful are many of the illustrations it contains, so freshly is the apparently inexhaustible theme treated. Miss Atkinson has known how to select the most effective points of view, the most seductive atmospheric conditions, and has, moreover, in many cases skilfully contrasted the old-world character of the historic buildings represented with suggestive episodes of the everyday life of the present time. The *Place Pennereau, Tours*; *Old Manor, Tours*; *Azay-le-Rideau, Montrésol*, and, above all, the *Pastoral on the Cher*, *Little Shepherdess, Amboise*, *Preuilly-sur-Claise*, and *Chinon from the Quay* are amongst the most successful reproductions of sketches in oil that have yet been produced: true poems in colour. The writer of the new and exhaustive study of the "land of rivers," as Touraine is aptly called, is intimately acquainted with the literature in which the lovers of the fair province have voiced their undying admiration, and properly recognising that a country's best praise is that which comes from the heart of her own sons, has drawn upon De Vigny, Balzac and Rabelais, but she has not neglected the almost equally eloquent outsiders, Alcuin, Bentivoglio, Florio and the best of their modern successors. Very specially interesting are her chapters on Tours, where she spent the *nouvain* of its patron saint, St. Martin; Loches, the story of which she tells from the beginning of the hundred years' war to the marriage of Charles XII. to the widowed Anne of Brittany; Chenonceaux, the capricious, fickle character of which she skil-

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fully brings out, and Amboise, with the long chequered story of which she is thoroughly familiar.

Ausstellung Deutscher Kunst aus der Zeit von 1775-1875 in der Königlichen Nationalgalerie, Berlin, 1906. Katalog der Gemälde mit 1137 Abbildungen. Herausgegeben vom Vorstand der Deutschen Jahrtausendausstellung. (Munich: Verlagsanstalt F. Bruckmann.) Mk. 60.—This work constitutes the second volume of the great illustrated catalogue of the recent centennial exhibition of German art held at the National Gallery in Berlin, and is published on behalf of the committee. The companion volume, which has already been noticed in these columns, comprises a selection only of the principal works exhibited on this historic occasion, but the present volume appears to include the whole of the oil-paintings brought together as the result of the indefatigable labours of the organisers. The names of the artists are here arranged in alphabetical order, whereas in the other volume they are grouped partly according to centres and partly according to periods. Accompanying each entry is a reproduction in black-and-white of the painting referred to, save where the work has already been reproduced in the first volume; and under each name is given a brief summary of the artist's career. With each of the many hundreds of entries a short description is given of the colour-scheme of the picture catalogued; these have been written by the well-known art critic and writer Herr J. Meyer-Graefe, whose labours in this direction greatly enhance the value of the volume as a work of reference. All the great names that have figured in German art during the nineteenth century are here in evidence. Among painters who flourished in the first half K. D. Friedrich is represented by thirty pictures, Franz Krüger by twenty-five, Chodowiecki, Füger and Waldmüller the miniaturists, J. A. Koch, W. von Kobell, J. C. C. Dahl and others, by numerous typical examples; while of the later masters Feuerbach heads the list with fifty six; Leibl and Böcklin come next with thirty or more; and Trübner, Thoma, von Marees, Menzel and Lenbach are all well represented. The reproductions, though rather small mostly, are very clear; and speaking generally the get-up of the volume reflects the greatest credit on those responsible for its production.

Untravelled England. By JAMES JOHN HISSEY. (London: Macmillan.) 16s. net.—Mr. Hissey's new volume relating the adventures of himself and his

wife in a motor tour in Sussex and Hampshire yields nothing in interest and charm to any of its predecessors. A keen observer, a true student of human nature, and gifted with a rare sense of humour, Mr. Hissey is a kindred spirit of Robert Louis Stevenson, asking, like him, for nothing but "the jolly heaven above and the highway nigh him"; he is ready to be pleased with everything. The more primitive and out of the way the hostelry at which he puts up the better he likes it, and he can even sympathise with the professional tramp who loves, as a member of the fraternity once said to him, "to rove about the country on his two feet," quoting an epitaph to "a poor beggar who always was tired, for he lived in a world where too much is required," concluding with the touching words: "Friends, grieve not for me that death us do sever, for I am going to do nothing for ever and ever." Mr. Hissey mourns over the terrible difference between the homes of the country folk of the past and those of the present, telling how a certain speculative builder in full activity declared he could turn out three houses with the materials of one. Though he avoids historical data and technical details in describing old churches, manor houses and cottages, of many of which he gives photographs, this most appreciative writer reveals considerable knowledge of architecture and archæology. He relates also, by the way, some very significant anecdotes of how ecclesiastical matters are managed in rural England, as when he says that the Vicar of St. Nicolas, Pevensy, rescued the chancel from being used as a cattle shed, and pays its owner a penny a year to secure the right to hold services in it.

Highways and Byways of Berkshire. By JAMES EDMUND VINCENT. With Illustrations by FREDERICK L. GRIGGS. (London and New York: Macmillan.) 6s. net.—The publishers of the delightful Highways and Byways Series, that still holds its own in popular esteem in spite of the formidable competition of colour books, are to be congratulated on having secured the services of Mr. Vincent for their new volume on Berkshire, which has been very suitably illustrated by Mr. Griggs, who has proved himself as entirely in touch with his subject as his literary collaborator. To both the work has evidently been a labour of love, and the writer declares in his preface that, though others might have been more fitted for the book, none could have more thoroughly enjoyed it than he. Mr. Vincent has the power of calling up in a series of vivid pictures the evanescent characteristics of the environment past and present of each scene described; and he is, moreover, able to

Reviews and Notices

realise the personalities of the minor as well as the chief actors in the various stages of the life-story of each district. Berkshire has found in her new biographer a most sympathetic interpreter, one who knows how to read the meaning of the most trivial everyday incidents, and to trace their connection with those of days gone by.

We have received from the Fine Arts Publishing Co. a dainty catalogue of the series of the well-known Burlington proofs. The catalogue contains between sixty and seventy miniature reproductions by the mezzogravure process which are remarkably clear for their size. Each reproduction is accompanied by a paragraph of interesting information concerning the original picture and its author, together with the size of the Burlington proof. The series includes reproductions of the work of Albert Moore, Rossetti, Burne-Jones, Sir J. Millais, Lord Leighton, J. W. Waterhouse, Napier Hemy, Constable, Gainsborough, Morland, Botticelli, Whistler, Rembrandt, Velasquez, and other equally celebrated painters.

The beautiful harmony of colouring to be found in the wings of butterflies and moths may be especially recommended to the young student of decorative art. Some of the daintily mounted examples prepared by Messrs. Shelley W. Denton & Co. should be in every art school and designer's studio.

The makers of the well-known Waterman "Ideal" Fountain Pens have submitted one of them to us for examination and trial. Among other admirable features, one is that the "feed" by which the ink is conveyed to the nib does not permit of more than a sufficient quantity passing while being used. In general construction this instrument, which has been awarded a Grand Prix at the Milan Exhibition, is, we believe, as nearly perfect as it is possible to make it, and being now made in many choice designs as well as plain, may be commended to those who desire to present their friends with an article at once useful and handsome.

The Wellington "Slow Contact Plates" have, in our hands, given good results for lantern slide-making. They are of the "Gaslight" variety, and, as their name implies, are for contact work only. The slides we obtained on them are bright and clear, and we found it easy to obtain either black, sepia or reddish tones.

BOOKS RECEIVED.

(See Advertisement pages.)

PRICES AT RECENT PICTURE SALES.

NOVEMBER 15. Petit Gallery, Paris. Collection Von Derwics :—

Achenbach ...	... <i>La Baie de Naples</i> ...	4,800 frs.
Bonheur, Rosa ...	... <i>Le Départ pour le Marché</i> ...	30,000 ,,
Breton, J. ...	... <i>L'Attente</i> ...	6,100 ,,
Calame ...	... <i>Le Torrent</i> ...	4,300 ,,
Diaz ...	... <i>Vision d'Orient</i> ...	17,200 ,,
Dupré, Jules ...	... <i>L'Étang</i> ...	27 500 ,,
Hébert ...	... <i>Jeune Fille</i> ...	8,100 ,,
Isabey ...	... <i>Défense au Château (1868)</i> ...	20,000 ,,
Leys ...	... <i>Le Tric-Trac</i> ...	3,700 ,,
Marais ...	... <i>Ville Hollandaise</i> ...	24,500 ,,
Meyer von Bremen ...	... <i>La Lettre</i> ...	6,800 ,,
Troyon ...	... <i>La Rentrée des Bêtes</i> ...	34,500 ,,
" ...	... <i>La Charrette</i> ...	4,600 ,,
Verboeckhoven ...	... <i>Le Palurage</i> ...	4,500 ,,
Ziem ...	... <i>Venise: Embarquement du</i> <i>Doge sur le Bucentaure</i> ...	37,200 ,,

NOVEMBER 19. At Christie's. Modern German Pictures :—

Achenbach, O. ...	... <i>Villa in Naples</i> ...	132 gs.
" ...	... <i>Ostend Pier</i> ...	110 ,,
Grützner, E. ...	... <i>In a Monastery Cellar</i> ...	290 ,,
Maris, W. ...	... <i>Milking Time</i> ...	205 ,,
Melbye, A. ...	... <i>Brig in a Rough Sea</i> ...	120 ,,
Voltz, F. ...	... <i>Watering Cattle</i> ...	300 ,,

NOVEMBER 20. At Schulte's, Berlin. Baron Königs-warter's Collection :—

Canaletto ...	... <i>Doge's Palace, Venice</i> ...	£1,625
Cuyp, A. ...	... <i>Landscape</i> ...	3,600
Hals, Franz ...	... <i>Man with the Black Hat</i> ...	1,450
Marquet, J. ...	... <i>La Marquise de Pouriane</i> ...	3,650
Potter, Paul ...	... <i>Landscape</i> ...	650
Rembrandt ...	... <i>Portrait of himself</i> ...	9,000
Reynolds, Sir J. ...	... <i>Portrait of himself</i> ...	1,180
" ...	... <i>Portrait of Sir A. Hume</i> ...	765
Rubens ...	... <i>Portrait of Frederick Marselar</i> ...	4,200
Teniers ...	... <i>(One of six works)</i> ...	1,500
Vandyck ...	... <i>Portrait of an unknown person</i> ...	2,950
" ...	... <i>Portrait of an unknown person</i> ...	2,800

NOVEMBER 24. At Christie's. Oil Paintings and Water Colours :—

Ansdell, R. ...	... <i>Flocks on the Grampians</i> ...	150 gs.
Calderon, P. H. ...	... <i>Home after Victory</i> ...	85 ,,
(Fetched 900 guineas in 1875.)		
Cooper, T. S. ...	... <i>The Contrast</i> ...	200 ,,
" ...	... <i>Cattle by a Stream</i> ...	120 ,,
Cox, D. ...	... <i>The Seasons (set of 4)</i> ...	28 ,,
(Fetched 900 guineas in 1888.)		
La Thangue, H. H. ...	... <i>In a Cottage Garden</i> ...	110 ,,
Leighton, Lord ...	... <i>Helen of Troy</i> ...	300 ,,
(770 guineas in 1873.)		
Turner, J. M. W. ...	... <i>Salisbury Cathedral</i> ...	480 ,,
Yeames, W. F. <i>The Fugitive Jacobite</i> ...	100 ,,
(Once fetched 460 guineas.)		

T-Square Exhibition

AMERICAN SECTION

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS AND THE T-SQUARE CLUB'S EXHIBITION OF ARCHITECTURE AND THE APPLIED ARTS

BY LEILA MECHLIN

IF ANY fault were to be found with the architectural exhibition set forth last December in the Pennsylvania Academy of the Fine Arts, in Philadelphia, it was for prodigality rather than meagreness. A bewildering amount of interesting material was collected for the purpose, and so comprehensive was its nature, so wide its scope, that as a whole it was hard to grasp. The object, in a single word, was cooperation—cooperation between the architects, painters, sculptors and artisans, and with the general public. The desire was to show the alliance of all the arts and to give an intelligible survey of the field of their present activities. Not only were architectural drawings shown, but mural paintings and sculpture, garden schemes and interior decorations; and while each was given a separate section, all were so arranged as to manifest their common relationship. And this is a point which should

be gratefully noted, for too often are they apparently divorced—too seldom is their dependence upon one another made patent.

In order that the exhibition should address itself to all, rather than the few, the architectural work was generally set forth by means of perspective drawings and photographs—pictures of the buildings as they would, or did, appear when completed—and yet so determined is the public to make of architecture a fetish, to believe it to be a mechanical science rather than a beautiful art, that far the greatest amount of attention was bestowed upon the mural paintings and sculpture. It is, of course, difficult for an architect to make a satisfactory exhibit, inasmuch as the nature of his work precludes the use of originals and requires him to fall back upon drawings or photographs. His medium is building material, and in judging his work environment must always be taken into consideration. But great care is employed to-day in the rendering of architectural drawings, and photography as a witness is worthy of confidence, so such an exhibition as this could safely be accepted as representative, and found deeply significant.

Architecture is the backbone of art and its attributes are in no sense peculiar. Proportion, composition, colour, yes, even light and shade, play an important part in all its manifestations, as well as



SKETCHES FOR SAN FRANCISCO
TELEGRAPH HILL

D. H. BURNHAM, ARCHITECT
DRAWING BY E. H. BENNETT

T-Square Exhibition

that long-avowed enemy of art—utility. To a great degree the necessities of a building must develop its design, but they need not dominate it. Indeed, for this reason it need not be any the less beautiful or attractive. The man who helps to build a city must comprehend pictorial values as well as the man who paints one on canvas. The art of the house, the street, the public park is no less vital than that of the great indoor gallery. "On our introduction to a city," Sir Alfred East has said, "the first impression we gain of its culture, of its power, of its dignity and of its history is revealed in its architecture; we have to stay to find the worth of its paintings and its literature." Environment affects ethics, and the architects are creating environment. They are building not merely for to-day, but for the future. Surely it behooves us, then, to ask how they are building, and to turn for answer to a general survey of their field.

It is not an exaggeration to say that a better opportunity for such a survey was never found than in the recent Philadelphia exhibition, for while much notable work was not included in its catalogue, almost without exception the leading American architects were represented. And, furthermore, almost no field of endeavour was forgotten. There were public buildings, private residences, both country and city homes, universities, churches and business buildings; no one kind in preponderance, and all ably shown—the very cream of current production.

Taking the exhibits collectively, a certain lack of originality might have been deplored, together with an inclination to become, perhaps, the servant rather than the master of tradition. There were indications that the classical might be "run into the ground," that the English cottage style be unwisely adapted, and the Spanish Mission inappropriately employed, by those who followed rather than led their fellows; but, on the other hand, there was an increased dignity in the mass of work, a new seriousness and sincerity which augured well. The great fault that has been found with American architecture has not been its lack of cleverness, but its want of care; it has savoured of haste and immaturity; it has not been thoughtful or always refined. But in this it is making notable progress, and perhaps the very lack of originality deplored may be taken as a good omen and construed as the temporary effect of greater learning and more careful study.

Looking back over the exhibition, certain works are more vividly recalled than others on account of their pronounced merit and significance. Such, for example, as those contributed by Messrs. McKim,

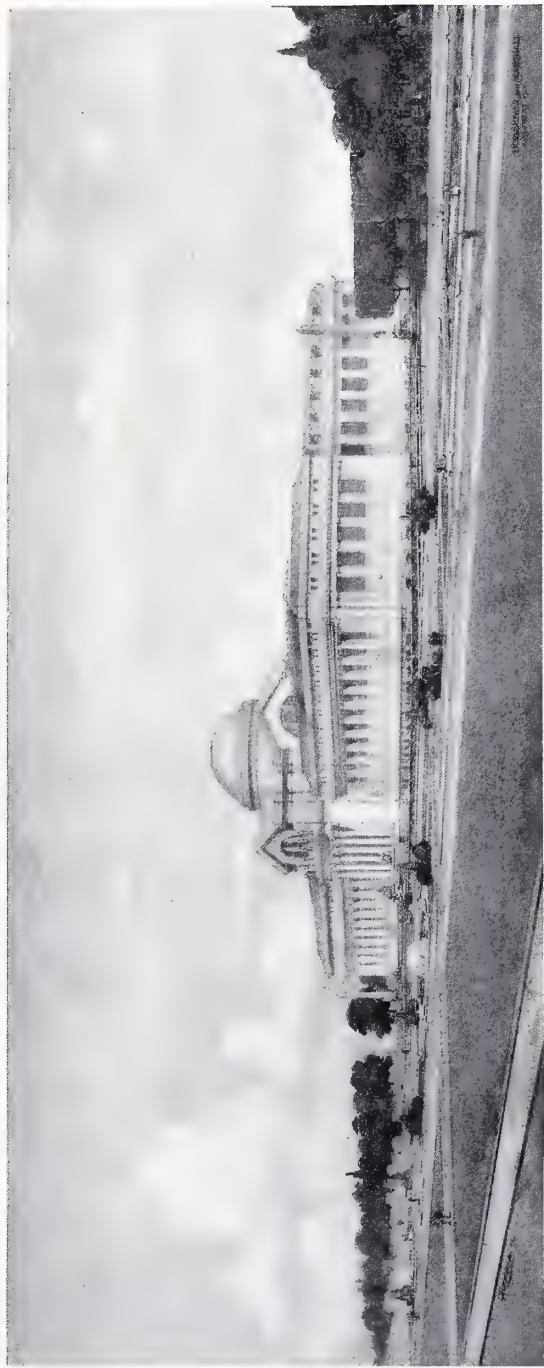
Meade and White, which through their calm dignity, strength, reserve, charm of line and proportion, attain a notably high plane. A model was shown of the Girard Trust Company's Building, which is now in course of erection on Broad Street, Philadelphia; a photograph of Mr. J. Pierpont Morgan's recently completed library, with a series of splendidly rendered drawings of the Pennsylvania Railroad's new terminal in New York, and one of the monument to prison-ship martyrs, which has well been declared exemplary.

Messrs. Cram, Goodhue and Ferguson, than whom none has better adapted the Gothic to modern needs, showed, besides their design for the cadet barracks at West Point, the drawing of the Diocese of Nova Scotia's new cathedral; and, emphasising their versatility, designs for a cathedral and a church, fashioned expertly in the Mission style, for the city of Havana. And with the ecclesiastical work Messrs. Lord and Hewlett's scheme for the rebuilding of St. Thomas's Church, New York, claimed both attention and high commendation.

With the public buildings the new National Museum, designed by Messrs. Hornblower and Marshall, of Washington, because of its good proportions, careful treatment and appropriate character, deserves mention; while manifesting the immense advance that has been made in government work in late years were found examples of post-offices and other buildings, either executed in the supervising architect's office, or let, under the Tarsney Act, to outside men.

One entire section of the exhibition was devoted to drawings entered in competition for the Peace Palace of the Hague, held under the Carnegie Foundation, together with photographs of all the prize-winning designs, none of which was by an American. Nothing, perhaps, could exceed the excellence of the manner in which Messrs. Carrère and Hastings's drawings, in the first group, were rendered; but the rendering was superior to the design, which, while correct and well handled, was trite and ill applied. It was, however, better than its competitors, and far superior to the one awarded the prize; which, according to the photograph, resembled far more a millionaire's hotel than a great international peace palace.

Noting the practical character and fine rendering of Messrs. Palmer and Hornbostel's Carnegie Technical School, the strength, appropriateness and enduring merit of Messrs. Cope and Stewardson's Bryn Mawr and Washington University buildings, one naturally passed to a consideration of the exam-



U. S. NATIONAL MUSEUM, WASHINGTON, D. C.
HORNBLOWER AND MARSHALL, ARCHITECTS

T-Square Exhibition



BRYN MAWR COLLEGE LIBRARY

COPE AND STEWARDSON, ARCHITECTS

ples of domestic architecture, which must have had an absorbing interest for all.

Curiously enough, no great city mansions were in evidence, and even the majority of the country houses were of comparatively modest proportions. Probably as great advance was shown in this type of work as any—surely the houses exhibited were for the most part orderly in their arrangement, homelike and artistic. They had an air of comfort and refinement; they were handled in a big, broad way, and with excellent feeling. There seemed to be a determination to keep them simple and make them livable—picturesque but not ornate. Of course, there were some exceptions—some with broken and uneasy lines, misplaced openings and truant chimneys—but collectively they were good—too good to particularise, though personal liking for certain examples proves a strong temptation.

To coloured and especially pictorial drawings a whole section was given, in order that the public might observe not merely the care but the skill employed by the architects to make their works thoroughly intelligible to their clients. Many of these from the pictorial standpoint alone were charming, while architecturally they set forth admirable designs. There was work in water colour, India ink, pencil, chalk, charcoal and other mediums; designs and renderings by Messrs. Wood, Donn and

Deming, Churchman and Thomas, Frank Miles Day and Brother, Newman and Harris, Charles Adam Platt, Wilson Eyre and Jules Guerin, as well as many others.

And this notable group seemed to establish the kinship between the builders and the landscape designers, the house and its garden, the office building and the park. For with these were shown plans for not only the home but the grounds which surrounded it, and in an adjacent corridor were exhibited a collection of fifteen pictures, chiefly rendered by Mr. Jules Guerin in his inimitable manner, demonstrating the plans made by the Park Commission for the beautifying of the National Capital.

The necessity of having a plan for the development of a city, one that will look far into the future and anticipate its needs, is becoming more and more fully recognised. Interest in municipal improvements has been thoroughly aroused, and civic societies all over the country are devoting themselves to the betterment of civic art. Environment, as I said before, is part of the architect's business, and not only must he suit his building to its surroundings, but the surroundings to his building. To recognise the possibilities of the future through existing conditions, to create anew, with given tools and material, harmonious effects, where oftentimes the opposite were found, is the work of the landscape

T-Square Exhibition

architect—of any architect who is more than a mere builder. As the background is to the painted portrait, so is the landscape to the country house or the great city. Great would be the incongruity if it were executed independently—sorry indeed is the result when it is not developed sympathetically. Being comparatively a young nation and richly endowed by nature, we have almost unparalleled opportunities, and that they are being realised and not wasted was testified by the work in this exhibition—such work as the Park Commission's plans for Washington, Messrs. D. H. Burnham and Company's preliminary drawings for the beautifying of San Francisco, the Olmstead Brothers' Boston parks and Scarborough gardens, and the numerous instances of well-treated private estates furnished by various architects.

But this was not all. The field of architecture includes both sculpture and painting; the house when completed must be adorned, and both public and private grounds can be beautified by the artist. Through the cooperation of the National Sculpture Society certain examples of outdoor sculpture were included in this exhibition—not monumental works, but chiefly those intended for architectural adaptation. There were the half-size casts for the New York Custom House groups by Mr. Daniel C. French, the competing model for the doors of the chapel at the Naval Academy, by Mr. Adolph Weinman, and other notable works, but as a whole the section was disappointing.

It is true that along these lines American sculptors have not made their greatest progress. Some better work has been done than was shown here; but, facing the truth, it must be admitted that there is still much room for improvement. Where, save in transient expositions, are our beautiful fountains, our great park groups, our noble public memorials? Have they all, through the demand of the public, become statues of more or less worthy heroes? Why have we so little garden statuary, so few fine adornments for our public buildings? Is it the fault of the sculptors or their patrons? These are questions which this exhibit made pertinent.

To be sure, as I have already said, there were Mr. French's groups, which, if inclined to be conglomerate, have undoubtedly great sculptural dignity, as well as Mr. Herbert Adam's fine Welch Memorial, sections of Mr. Charles Grafly's remarkable *Fountain of Man*, Mr. Roth's animals, Mr. Eli Harvey's lions, Mr. Piccirilli's *Satiro* and the Misses Eberly and Hyatt's *Boy and Goat*, all deserving commendation; but there were also Mr. Massey Rhind's figures for the Indianapolis Court House, which in position are said to be creditable, but detached are weak and uninteresting, and Mr. Andrew O'Connor's figures for the Essex County Court House, which are ill-proportioned, besides much more uninspired work. And yet it was probably more for omission than commission that fault could be found. Not because the exhibit was inferior, but incomplete, not because the work itself was bad, but not better, more spontaneous, original and feelingly wrought, is complaint made.

But if shortcomings were noted in this section of



BRYN MAWR COLLEGE
ROCKEFELLER HALL

COPE AND STEWARDSON
ARCHITECTS

T-Square Exhibition



SKETCHES FOR SAN FRANCISCO
PRESIDIO

D. H. BURNHAM, ARCHITECT
DRAWING BY E. H. BENNETT

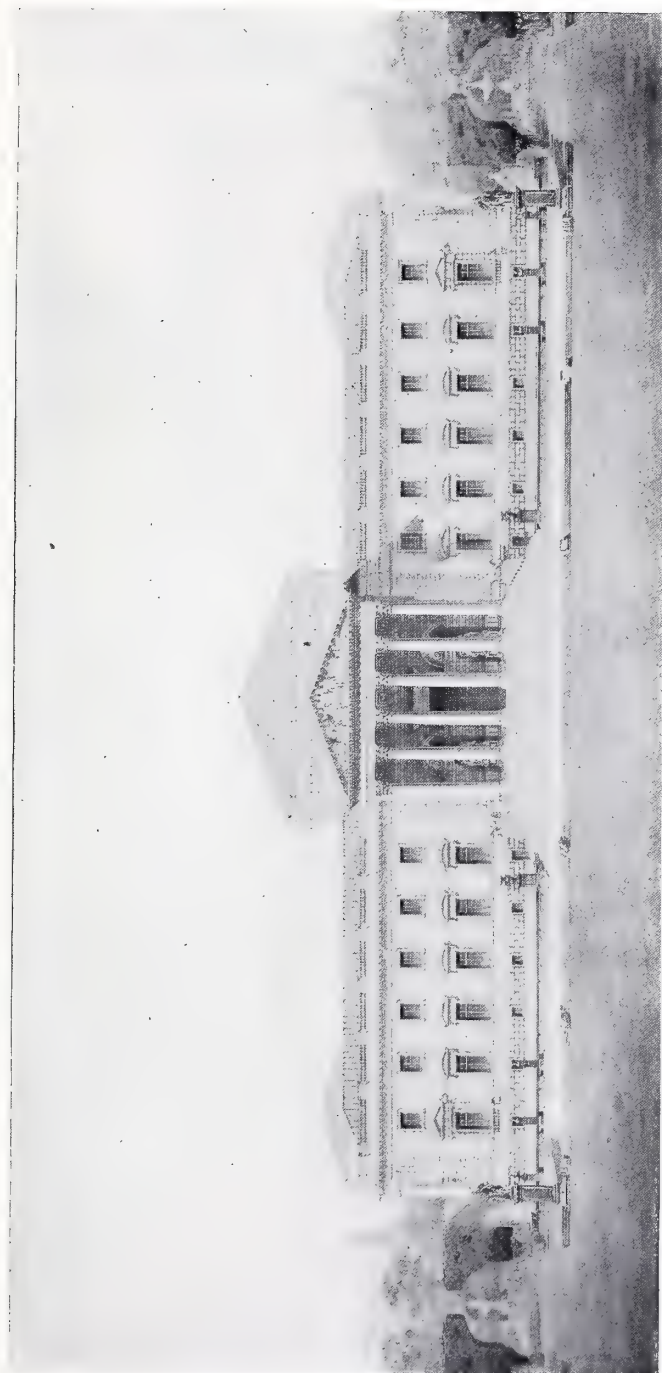
the exhibition, they were atoned for in that which was given up to the work of the mural painters. In no other branch of art has America in recent years made larger contribution. The Library of Congress was only finished in 1897, and it was one of the first public buildings which mural painters adorned. Its interior decoration was in a measure an experiment, but one which has proved far-reaching in its effect. It did not create ability, but furnished opportunity, and this was all that was needed. For years before the great library was even planned, Mr. John La Farge and some others had been giving the matter consideration and helping to pave the way for the later comers. It was, therefore, peculiarly interesting to find in this exhibition not only photographs of important finished work, but preliminary studies made by the foremost painters for its execution. It was worth much to be able to become acquainted with the artists' methods of working, and to learn how much care and thought went into the completed paintings.

One large wall panel was occupied by a collection of work by Mr. La Farge, including sketches, water colours and oil paintings, designs for windows and for wall spaces, each exquisitely drawn and minutely studied. Another—the entire end of the large main gallery—was given to Mr. E. H. Blashfield's work, and showed, besides photographs of his decorations in the Iowa State Capitol, Baltimore Court House, Minnesota Capitol and Citizens' Bank of

Cleveland. studies for decorations in the Church of the Saviour, Philadelphia, for Mr. Adolph Lewisohn's residence and the Essex County Court House.

The entire series of mural paintings made by Miss Violet Oakley for the Pennsylvania Capitol were shown by photographs, as were Mr. Kenyon Cox's lunettes for the Minnesota State House. Mr. Van Ingen was also ably represented, and both A. B. Wenzell and Everett Shinn, who are probably better known as illustrators than mural painters, made excellent contributions. Mr. Karl Newman showed a large, colourful, but otherwise unattractive, study for a ceiling decoration; Mr. H. B. Fuller, a panel delightful in feeling, but immature in treatment; and Mr. Robert Reid, a composition which was pleasing, but neither appealing nor insistent. Again, one might have been tempted to complain of the generosity of the feast while appreciating gratefully its bounty; for, turning from the wall paintings, which offered large reward for study, one was confronted by many designs for coloured glass windows which naturally merited close scrutiny. Some of these were admirable, but a number seemed to lack strength and simplicity—to be more truly pictures translated into window shapes than designs made for glass with a knowledge and understanding of its prerogatives and limitations.

In order to encourage the trades in artistic production, contributions in the way of electroliers,



COMPETITION DRAWING FOR THE HAGUE PEACE PALACE
CARRERE AND HASTINGS, ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS

T-Square Exhibition

tiles, leather work and the like were solicited and given prominence. The artisan also is the architect's co-worker, and because an object comes from a factory and is produced in quantity it need not be inartistic or unworthy. This part of the exhibition might well have been enlarged and probably will be in subsequent seasons. While not all that had been hoped for it, at least a step was taken in the right direction and promise given of better things to come.

And still three features of this great exhibition remain to be noted: the water colours and photographs made during foreign travel by American architects of the great architectural works abroad, the work done in the several architectural schools of America during the past year; and a group of works contributed by eminent French architects—Chedanne, Duquesne, La Peyrer and Marcel. I have purposely left these to the last for consideration, as they seemed less a part of the whole than the rest, and more nearly allied to one another. It is, after all, to the Old World that we go for example and for learning; the world's great monuments of architecture are there, and our effort is not to invent new styles, but to properly and appropriately adapt the old ones to our present needs. The promise of the future may be in America, but the seed was sown in foreign soil. We have good reason to be proud of our architectural schools; no man need now go abroad to study, but we must acknowledge our indebtedness to the Ecole des Beaux Arts for the sound training it has given our young men, and to those of its graduates who have helped to introduce its thorough methods of instruction in our present-day schools. Good teaching and broad knowledge are the sure foundation upon which the best work is built, and if we have real ability we need have no fear of being overtaught or overwise.

The work of the distinguished French architects, which, by the way, was sent over expressly for this exhibition, was of a distinctly scholarly type and manifested not merely searching study, but a determination to give serious thought to the least detail. And this was in itself a lesson if not misconstrued. We need not imitate the Frenchmen, but we can with advantage, like them, be chary of our reputations and do no work slightly; we can finish better than we do, and we can in the end make the work itself reward us.

The strength of art lies in the unity of its several branches and it is only by recognising the breadth of its field that real progress will be made. The architects, sculptors, painters and craftsmen, if they are to accomplish large results, must work together, and the tendency of such an exhibition as this was

not merely to exalt their productions, but to bring them into closer and more sympathetic relationship.

But beyond this, as Sir Aston Webb has said, we must believe in our art if we are to advance it, and to the public mind this exhibition gave reason for faith. Certainly, from even such a brief summary it can be seen that our architects are building wisely and well, our sculptors are standing on the threshold of accomplishment, and our mural painters and designers are in the vanguard of the forward movement—and more than this should not be asked.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS holds its one hundred and second annual exhibition this month. The exhibition remains on view till February 24.

THE CORCORAN GALLERY OF ART opens its exhibition of contemporary American oil paintings on February 7, closing March 9. This exhibition is quite in the nature of an innovation for Washington and is not to be confused with any previous exhibitions held there. It is the outcome of action taken by the trustees of the gallery in January, 1906, which aimed to turn to account the prestige of position in the national capital in gathering a showing of American oil painting definitely national in scope.

THE CHICAGO ART INSTITUTE is holding its annual exhibition of works of artists of Chicago and the vicinity, to continue till February 24. Other recent exhibitions held by the Institute have been those of the drawings of a group of illustrators—Frederick Richardson, Ernest C. Peixotto, Orson Lowell, William D. Stevens; mural decorations and other paintings by William Penhallow Henderson; water colours by George F. Schultz; paintings by Frederic Clay Bartlett, Birge Harrison and Hermann Dudley Murphy and miniatures by Miss Anna Lynch.

THE PRATT INSTITUTE, of Brooklyn, New York, has held an exhibition of landscape paintings by William Longson Lathrop. Mr. Lathrop is a native of Illinois and lives in Pennsylvania. He is an associate of the National Academy of Design and a member of the New York Water Colour Club. He is represented in Carnegie Institute and in the collection of the Minneapolis Society of Fine Arts.

THE ARCHITECTURAL LEAGUE, New York City, is holding an exhibition, closing February 23.



STUDY FOR PENDENTIVES
ESSEX COUNTY COURT HOUSE
BY E. H. BLASHFIELD

National Academy of Design

THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN BY ARTHUR HOEBER

RECENT years have seen little difference between the spring exhibitions of the National Academy of Design and those of the Society of American Artists. If the older organisation had grown more liberal, the younger had become less exigent. The old academicians saw—possibly, not without regret and, it may be, indignation—things admitted and given prominent places that were far above their ken, and which seemed to them outlandish and stupid, while the Society, now and then, was more kindly than some thought the occasion called for in admitting certain contributions, and its action finally culminated in a rupture, in 1897, when some of the important members broke away and formed the Society of Ten American Painters. In April last year, as all the art world knows, the Academy and the Society of American Artists joined forces, and this present display is the first since that union, so that it has been looked forward to with some anticipation, though, inasmuch as this is a winter exhibition, one must really wait until the annual spring display before a just estimate can be had.

The story of the academician's right of line space, not to say admission, is too old to be thrashed over again here. Its effect on the show is, of course, unmistakable and ever will be. Not thus are fine exhibitions made. It is a handicap that hanging committees have ever struggled against, and which militates against the excellence of this, as of other shows. There are a fair number of men who are out of the running, artistically, who are present this time, occasionally in prominent positions, though it is true the jury has done wonders in making their contributions felt as little as was possible under the

circumstances. Yet here they are and one may not altogether escape them. What is lacking, perhaps more than anything else, is a lot of centres—*clous*, as it were—on which to hang the rest of the display, one of the things that help to make the exhibitions of the Pennsylvania Academy of Fine Arts so noteworthy. There are a few here, it is true, but far from enough. The average visitor carries away little of the rank and file of the contributors and needs something whereby to be impressed. A handsome Sargent would help amazingly to pull up the general average; a group of some of the foremost painters' work gives a distinction not otherwise obtainable, and these help to fix in the spectator a vigorous impression of the display. For this purpose a jury is not so practicable as some responsible manager with taste, judgment and executive ability; one who can supplement the work of the jury and give that final touch to raise the show above the commonplace.

We remark little this time in the way of departures. The revolutionists of yesterday have, generally speaking, settled down to be law-abiding citizens of the republic of art. Maybe it is that our eyes have become accustomed to their various manners and they no longer strike us as being radical. The portraits do not abound in large numbers. Nor is



CARNEGIE PRIZE
"NIGHTFALL ALONG THE SHORE"

BY BEN FOSTER



"THE ARABIAN NIGHTS"

BY W. GRANVILLE SMITH



"THE GULF STREAM"

BY WINSLOW HOMER

National Academy of Design

this an occasion for distress, since the average portrait is outside of the owner, his friends and family not a wildly absorbing thing, masterpieces being few and far between. Yet there are some good ones here—prominent among them being one by Albert Sterner, of his son. Mr. Sterner, who is better known for his exquisite illustrative work, sends a large, ambitious canvas of a handsome lad standing under a tree with a dog by his side and a vast stretch of distant country vaguely seen. It is poetic, of course, for the man touches nothing that does not bear the imprint of his mental charm and sentiment, and the colour is fairly attractive, yet the canvas is a bit empty and scarcely furnishes reason for its area. But it is a departure; it is out of the beaten path, and one may not pass it by without a careful look and being impressed by its distinction.

With a *naïveté* all too rare in our exhibitions, Luis Mora renders charmingly a portrait group of two children, which he calls *The Pirate and the Prisoner*, for he has thus given an added pictorial interest to the arrangement, representing the lad, with slouch hat and gun, standing behind a sweet-faced little maid, who is seated on the floor in front of him. It is all an agreeable bit of unconscious adolescence, direct, earnest and capably presented by a very clever craftsman who has made great strides, and is yet, we make bold to assert, only at the beginning of his career. This, too, is a sizable canvas, but it is full and gives genuine pleasure in the contemplation. The *Brabanconne*, by Gari Melchers, turns out to be one of his familiar Dutch maids, in all the bravery of attractive and quaint costume, at full length, painted with his virility and effectiveness, but more of a portrait study than a pictorial composition. As such, however, it is able and has distinction. Irving R. Wiles, among the best of the portraitists, has two works, a man and a woman, the former, Mr. Powell, being very like and in the nature of a brilliant impression of the man; the second, full of graciousness in pose and painting. William T. Smedley, in a portrait of the singer, David Bispham, gets excellent character with a suavity of handling, while a canvas of his little girl, seated in her chair with her doll, receives the Proctor prize for portraiture.

Cecilia Beaux is singularly quiet in her Richard Watson Gilder, the likeness being capital, and the Scotchman, Alexander Roche, in a small genre of his friend Ben Foster, is happy and gets the personal side of the model. One may not mistake Samuel Woolf's portrait of Mark Twain for that of any one but the distinguished writer, yet we have a preference for another work that Mr. Woolf sends—a

study of a man seated. Robert David Gauley, in an unpretentious little canvas of a woman in grey, secures distinction and impresses the spectator with his earnestness, his research into character, and his ability to manipulate his pigment, all of which are above the commonplace, and there is a small and equally modest performance, from Will Howe Foote, of a pretty girl, painted obviously *con amore*. We must include among the portraitists the names of I. M. Gaugengigl, Charles C. Curren, Thomas Eakins, Maurice Fromkes, and Robert Henri, the last having his *Spanish Girl*, an ambitious canvas, though we prefer his delightful *Girl in the Fur Cape* as being altogether more spontaneous and entertaining. Finally, Childe Hassam has a portrait wherein there are faults of construction, and though the colour is highly decorative and the



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THOMAS R. PROCTOR PRIZE
"DOROTHY D." BY WILLIAM T. SMEDLEY



"LAND AND SEA"
BY PAUL DOUGHERTY

National Academy of Design

general effect one of much beauty, it is not near so satisfactory as the dainty little landscape he sends of green woods and nudes thereunder. Louis Loeb's *Miranda* can scarcely come under the head of portraiture, being a study of an attractive woman at her toilet, in the act of arranging her hair. Of rich, mellow tones, drawn with certainty and able in the construction, the work reaches a high standard, being one of his best recent productions.

A large allegorical composition by Hugo Ballin occupies the centre of the wall in the Vanderbilt gallery, and is an excellent piece of craftsmanship that is, however, by no means appealing or moving, and engenders the regret that so much effort was put to so futile a performance, for all being done, the *raison d'être* is not immediately apparent. Of its kind, though, it is able, disclosing academic training of a high order. George DeForest Brush sends another of his *Mother and Child* series, not

even a variation of his familiar theme, and though this is about the last word in serious rendering, we are beginning to wish the artist would give us some novelty. John Lambert, in his *The Tragic Actor*, seen at previous exhibitions, has secured feeling for character and painted well the figure of a man in costume, and Hugh Breckenridge, in his *The Nautilus*, verges dangerously near a cloying sweetness of colour in an otherwise dexterous performance showing a female figure contemplating that which gives the picture its title. There is serious intention and a study of difficult values in Granville Smith's *The Arabian Nights*, wherein is a young girl reading against the light, on a porch, behind her being some tiger lilies, all throwing their shadows towards the spectator. It is delicately thought out, skilful in the painting and makes a note on the walls. Francis Day, in his *The Light of Love*, gives us a modern Madonna among the trees and misses some of the sentiment by a realism that is insistent, but he has in the work excellent painting and serious intention.

In a prominent place is Edwin A. Abbey's *Sylvia*, of Abbeyesque dexterity and clever composition, of craftsmanship in the putting on of the pigment and yet, somehow, in the light of the present time, far from impressive. One seems to feel it a coloured illustration, as it were; it leaves us unmoved while we acknowledge to the full all its many qualities of excellence. It has been done before many times by Mr. Abbey and as well; it seems without inspiration, lacking spontaneity, and as if the man could go on repeating it indefinitely. By this we do not mean to say it is below the Abbey standard by any means, and it is an able rendering of an interesting theme in a literary way; yet, when all is said, it conveys no enthusiasm, engenders no particularly agreeable sensations and altogether fails in any message. It is the art of the Baron Leys, whose pictures we pass in the museums in these days, or if we stop at all, it is largely out of curiosity—not a lively curiosity, either—but rather the listless interest in an endeavour that might be more worthily spent. Though we



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"EUROPA SIBYL"

BY HUGO BALLIN



Copyright, 1906, by F. Luis Mora

"THE PIRATE AND THE PRISONER"
BY F. LUIS MORA



"PORTRAIT OF MY SON"

BY ALBERT STERNER

bow to Mr. Abbey's capacity, profoundly respect his place in art and recall his illustrations with affection, this work leaves us coldly analytical.

There is health in Frederick Freer's *Longshoreman*, uninteresting as the theme is, for it represents only a toiler—it might be a portrait simply of one of the labourers on the docks—and he is doing nothing in particular, yet the painting breathes enthusiasm, with some of the life of the world about us, a contemporaneous interest on the human side, and so we welcome the canvas. Clever in an Abbey way is Marion Powers's *The Bouquet*, which for distinct cleverness is not excelled in the display. A serving maid is standing in a dining-room arranging some flowers. About her is a mass of furniture, plates and bric-a-brac, all put down with rare dexterity and with a good deal of nice feeling for values. If the lady will beware of the danger of being clever, she should go far along the art road. Both Wilhelm Ritschel and Paul King have found inspiration in Dutch themes, the former with some fisherpeople on the beach, the latter with a *Moonrise, Katwyck*, both canvases strong and full of vim.

Two marines, curiously enough, are the important pictures of this exhibition and they come from Winslow Homer and Paul Dougherty. The first

needs little introduction to the reader, and the second is by no means a stranger. Mr. Homer's picture is called *The Gulf Stream*, wherein there is a dismantled vessel in which is a negro, while about him the angry sea is filled with sharks and flying-fish. It is a daring performance entirely personal, painted with the certainty of a master—which Mr. Homer is—and the colour is to the last degree original. A picture like it in theme was shown last year, if we mistake not, in the Pennsylvania Academy of Fine Arts. There is not a dull square inch to the canvas. Mr. Dougherty, though a young man, is not without honour in his previous contributions to the Academy of which he is an associate, and he has painted marines from the first,

but this present *envoi* is a great advance on anything he has shown.

The theme is simple enough, being of the sea on a quiet afternoon rolling leisurely in against a jagged promontory, such as one may see along the coast of Maine, where indeed the subject was taken. There is little incident, a few simple facts of nature, the charm of the work lying in its remarkable presentation of sky and water, the former being full of atmosphere, while the latter discloses great profundity and wave action. One simply feels the wetness, the tang of the salt air, the bracing quality of the place. It is veritably the sea and is a perfectly earnest, honest, straightforward effort that has been eminently successful. Its production places Mr. Dougherty immediately in the front rank of American painters, nor do we know of any one who depicts the ocean better.

Charles H. Woodbury and F. K. M. Rehn both send marines, the latter disclosing unusual and unexpected strength with his *A Giant Surge*. Still another marine man represented is Henry Reuter-dahl, better known hitherto as an illustrator, although he has been showing colour work as well. His present contribution is in an illustrative way, though the colour is seriously considered, and the



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"THE COTILLON"

BY H. M. WALCOTT



"THE LOWLANDS OF THE DELAWARE"

BY E. W. REDFIELD

National Academy of Design



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THE LAND OF THE HOPI

BY ALBERT L. GROLL

subject is an incident that happened last summer when the balloonist, Dr. Thomas, passed in his air-ship near a yacht on which Mr. Reuter Dahl was cruising and hailed the boat, asking to be "spoken." This unusual happening the artist depicts with considerable force and in a pictorial manner, making an entertaining composition. There is an animal picture of some oxen, by Matilda Browne, most creditable in every way, with a cow and calf by DeWitt M. Lockman, the last a large canvas of serious import. Emil Carlsen sends one of his large still-life canvases, in which direction he is more able than entertaining.

A large landscape by Edward Redfield, *Lowlands of the Delaware*, shows a stretch of country lightly clad with snow, and it is painted, as is all that Mr. Redfield does, with engaging enthusiasm, apparently direct, with no after treatment. The spectator partakes of the artist's delight and enters into the spirit of the scene. There is no mistaking the truth of nature apparent here, and the painter has given alluring, simple lines of composition that make the work one of the best in the display. A fine sky characterises Albert Groll's *Land of the Hopi Indian*, the delicacy of the blues and the fleecy white clouds being admirably caught, and

there are great refinement, serious drawing and construction in a landscape way to Edward Post-hast's *Summit of the Alps*, a most difficult proposition, by the way, which he has worked out with much skill. Guy C. Wiggins has caught the sentiment of the scene in his *Clouds and Uplands*, brushing in his canvas with much virtuosity and with a certainty of touch full of promise, while Everett L. Warner, in his *Old Houses of Montreuil-sur-Mer*, shows he is no less artistic in the medium of oils than he is in water colour. The older men, Arthur Parton, H. B. Snell, Birge Harrison, Charles Warren Eaton and George H. Bogert, are adequately represented.

It is some time since a winter exhibition has been tried before in New York and this is far and away the best the Academy has yet organised. There is no reason why such a display should not be a success, for it offers the men an opportunity to show work fresh from their summer's outing and, in a way, brings the painters together. With the demise of the Society of American Artists, such a show would, in a measure, take the place of those of that organisation, and it would not be unreasonable to expect a fair measure of public support. At any rate, the trial has been made auspiciously enough to meet the approval of the most exacting, and the results are waited for with much anticipation.



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"MIRANDA"

BY LOUIS LOEB

Arts and Crafts at Chicago

THE EXHIBITION OF ARTS-CRAFTS AT THE ART INSTITUTE OF CHICAGO BY MAUD I. G. OLIVER

THE December activities at the Chicago Art Institute are always of considerable moment, for it is then that the exhibitions of paintings and sculptures by the Society of Western Artists and the collection of artistic handicraft are being held. The present season there have been, besides the two just mentioned, a group of delightful miniatures by Miss Anna Lynch, an impressive display of paintings by Mr. Hermann Dudley Murphy, and an attractive "thumb nail" exhibition by members of the Chicago Society of Artists.

As has been the history of the enterprise from its inception, the fifth annual exhibition of arts-crafts has proved a leading feature of the year. Owing to the unusual stimulus being felt at this time in the East, it was supposed that the Chicago showing would suffer accordingly, but in reality there has been very little perceptible change—in round numbers, a decrease of twenty-four entries, while in quality of work there was an advance in many respects on previous years. Inasmuch as it is a matter of only some two years' standing that the Paris Salon has placed applied arts on an equal footing with that of the fine arts, and that the only other foreign institution of any size presenting exhibitions of the crafts is in Munich, the Art Institute feels some pride in the fact that it has presented these shows annually for the past five years. And to sift down the credit of their importance, and even of their existence, one should refer to the Alumni Association of the department in decorative design. A group of earnest workers, ambitious in their aims, this society conceived the idea of inaugurating a representative collection of applied arts, with which the exhibition management agreed to co-operate, providing that there could be brought together a sufficiently distinguished showing. Miss Bessie Bennett, who has always had the welfare of the crafts very much at heart, and who happened at that time to be the secretary of the association, sent out about fifteen hundred letters, inviting workers all over the country to contribute examples of their work. That this experimental exhibit met with encouraging success is practically affirmed through the continuance of the movement.

The experience of these exhibitions seems yearly to indicate a unity of purpose on the part of the crafters, since each show appears to offer a predominance of work in some particular department. Last

year it was the small things in art metals; this year it was the pottery display. Important examples are presented by the Rookwood, Van Briggle, Grueby and Newcomb works, a large entry of the Robineau porcelains, besides a number of individual exhibitors of noteworthy pottery, being included in the group. Of these, Johanna von Oven, Mrs. Frackelton, showing her invention in "blue and grey," Helen A. Hammill, Mordecai Rosenberg, Mrs. Belle Barnett Vesey, Wm. P. Jervis and members of the Handicraft Guild of Minneapolis should not



NECKLACE IN
CARVED IVORY

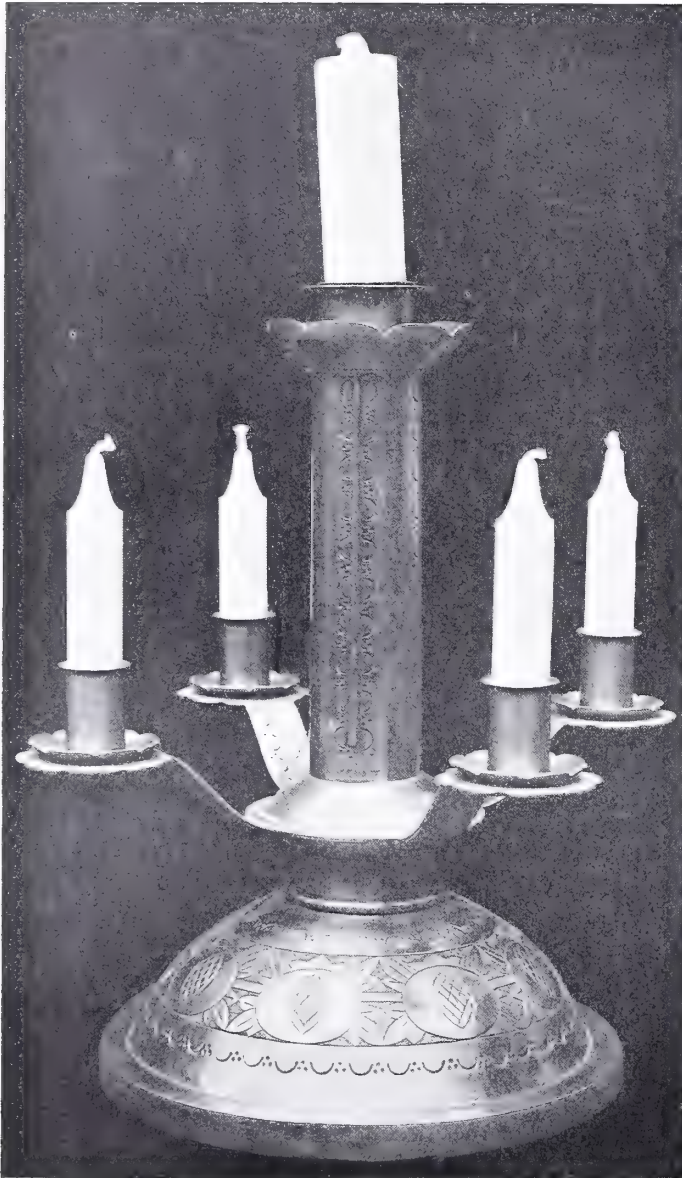
BY LEONIDE C.
LAVARON

Arts and Crafts at Chicago

fail of mention. The Markham ware, which is quite a new creation, is seen in some very alluring examples, both as related to form and to charm of glaze. The large pieces of Grueby faience were displayed on a high fireplace effect which formed a very suitable setting for the quiet dignity of these shapes. There was also a case containing other specimens of this same ware, notable among which were the two tobacco jars by Miss Julia H. Bradley. The one in green, Nicotine Design, with conventionalised flowers showing at intervals around the collar, was especially structural in contour. The other was finished in a glaze of dark blue. Besides

the utensils for holding things, the Grueby company sent a representative collection of Mr. Le Boutillier's compositions in quaint, ornamental tiles. Squares of framed panels in the Crow Design and Apple Tree Design make effective spots in the adornment of a wall space; and the tiles in landscape motifs for a fireplace would be interesting accessories to a scheme of interior decoration. It is a marvel how many distinctive processes the Rookwood people operate; included in the sixty-two exhibits shown in the Art Institute alone, there were no less than eight different types of ware, and these did not represent all the styles, by any means. The skill

necessary, and the difficulty in the way of absolutely ideal conditions, for the production of certain of these developments, render a perfect result exceedingly rare and the esthetic direction back of the rendering places it as a high art. For example, a vase in "painted mat," showing Japanese flowers about the neck in naturalistic colours on a dark green ground with a purplish rim above, possesses a charm to delight the eye of the connoisseur. The Van Briggle pottery is exceptionally lovely in its soft, earthen richness of colouring. A notable vase in this ware was glazed in green and brown tones, relieved by a simple leaf design repeated about the form. Newcomb pottery has its own individual attraction. It expresses the same esthetic quality, in relation to the more subtle wares, that a mural decoration shows in the presence of easel pictures. Its glaze is very seductive and the decorative scheme of its design is most satisfying. For particular beauty of form, was observed the triangular shape in dark grey-blue enclosing, by the projected modelling, three blue peacock eyes about the top. Attention was also directed to the stein, Iris Bud, Underglaze, in soft, dark green, deep blue, lighter blue in the flowers and a touch of orange introduced as background. Although their facture is so comparatively new, the Robineau porcelains fully merit the distinction to which they have attained. There



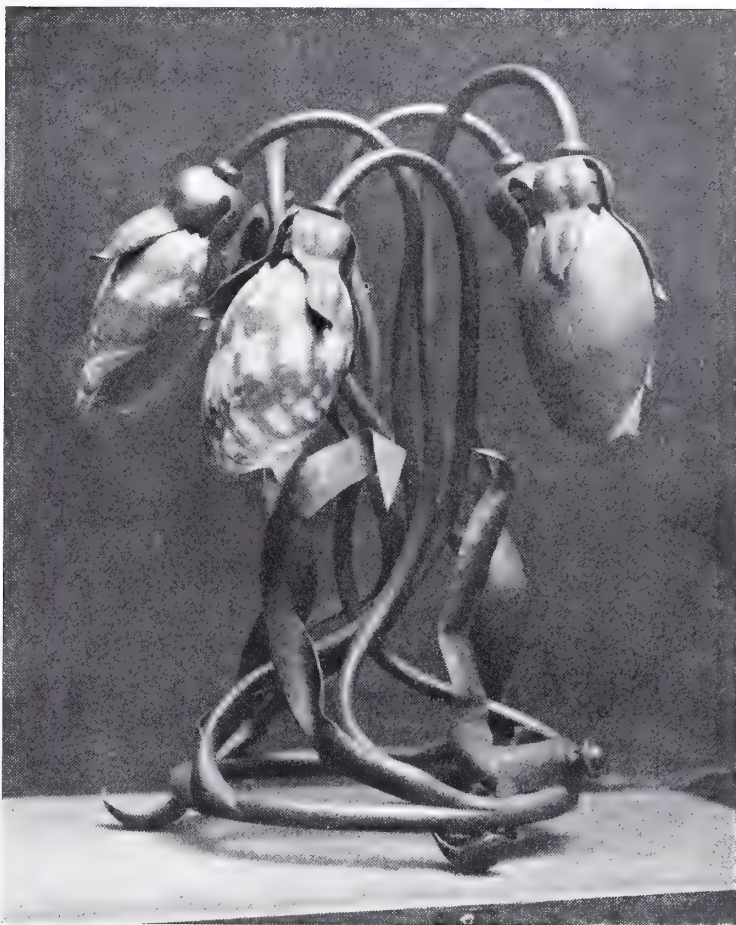
BRASS CANDLESTICKS

BY FRANK HAZENPLUG

Arts and Crafts at Chicago

appears to be no limit to the surprises that the crystalline glazes offer in this ware or to the variety in tone and texture of its mat glazes. A beautiful specimen of crystals was seen in a bowl and stand in a Dragonfly Design, of which the inside of the bowl had been fired in green crystals, thinning out toward the rim over indistinct radial lines of the brown mat dripped from the outside. A vase and stand in Bluish Brown Crystalline Glaze shows exquisite gradations in subtle tones. The Vase and Mushroom Stand in green and ivory colourings and the large example in Mat Brown Glaze, with the ornament outlined in darker shades, are very dignified in contour. Mrs. Robineau is an artist in more ways than one, as could be observed in the fine modelling of a calf in solid composition, essentially sculptural. Nor were the pottery and porcelain inclusive of all that was shown in the line of ceramics. Exhibited under the auspices of the Atlan Club was to be seen a very choice line of overglaze decoration on china.

Claiming second place, perhaps, as to number of entries, was the display in hand-wrought metals. Specimens from the bench of such artists as Mary C. Knight, Horace E. Potter and Wilhemina Stephan, Jane Carson, Mildred Watkins, Bessie Bennett, Leonide C. Lavaron, Margaret Rogers, Frank Hazenplug, Essie H. Myers, Karl N. Leinonen, Carl G. Forssen, Mabel W. Luther, André Koronski, Mrs. Mary J. Coulter and others were to be seen in the collection. Rare workmanship was observed in the hammered and pierced compote or fruit-dish, showing the decoration about the upper flange of the bowl and about the base of the standard, by Miss Knight. The play of lights filtered through the projecting top upon the convex surface of the bowl, and reflected upon the same surface from the foot, was particularly effective. The tea-caddy and tea-scoop in Celtic motif, by Horace Potter and Wilhemina Stephan, were likewise very beautifully exe-



LAMP
"WHISPERING OF THE DEEP"

BY LEONIDE C.
LAVARON

cuted, as was also the brass candlestick, with five branches, by Hazenplug. For elegance of design, attention was called to the silver dish with chalcidony settings on the handles, by the Misses Carson and Watkins, the bronze tea-stand with enamel inlay by Miss Bennett, the syrup-pitcher and tray with maple-pod design by Mr. Potter and Miss Stephan. Among these larger objects in metal work, Miss Leonide C. Lavaron presented a series of lamps in thin bronze hammered and twisted into leaf forms bearing clusters of incandescent lights shaded by natural sea shells. *Whispering of the Deep*, with its reckless swirl of slender leaves, suggestive of the force of moving water, is a characteristic work. Table ware in beautiful examples and tiny metal boxes, rendered with naive touches in different enamels, were greatly appreciated. Every conceivable sort of article was to be seen in the matter of jewellery, from a diminutive scarf-pin to an elaborate necklace. Rings and cuff-buttons seemed to be in the lead. And, when one observes such

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BOWL AND STAND
IN HARD PORCELAIN

BY ADELAIDE
ALSOP-ROBINEAU

excellent structural arrangement as the ring with two garnets on a bar of rectangular construction, by Bessie Bennett, one wonders, if not that we should have more good work, at least that we should continually see so much that is really bad. The ring with diamond setting lent by Miss Kohn, a work of the same artist, was less noticeable but very satisfying in its refined proportions, and particularly charming in the soft colour of its gold, and the one belonging to Miss Coe, a stencil-like ornament cut out of a flat sheet of gold and set with a topaz, was a favourite feature. Miss Lavaron sent two rings in her collection, both of which were exceedingly elaborate—one would say, almost ornate. Quite the acme of good taste was to be observed in some of the cuff-buttons offered. Among these were a set wrought in an exquisite shade of gold, showing small filbert-shaped opals by Miss Myers, a couple of sets by Miss Bennett, one showing a very original treatment with wedge-shaped emeralds for the jewels, and the other, which was composed of gold and jade, displaying different proportions of the rectangle. Of the necklaces exhibited Miss Lavaron presented a rich and varied assortment, six most attractive ornaments. One, showing as a motif an old carved ivory in fragile design, adheres to the spirit of this antique element with delightful grace. White onyx, suspended in the form of a tear-drop and surrounded by a “nouveau” design in floral suggestion, and a clever arrangement of two turquoise stones in a geometric plate, formed the pendants of two other admirable necklaces from

Miss Lavaron's shop. Elizabeth Copeland showed a cross-shaped pendant in silver, with pearls and turquoise mountings; from Mr. Potter's shop came a pendant in silver and sodalite; a silver and enamel necklace was offered by André Koronski; a chain and pendant in silver and amethysts by Ida Conklin, a pendant in silver and jade by Friedman and a cross and chain in gold set with topaz by Bessie Bennett were noteworthy exhibits. Silver, jade and enamel were the materials forming the attractive pin by Edmond B. Rolfe. Silver and blue enamel were utilised in the making of an extremely art-crafty brooch, copper and enamel in rich red having been employed in the combination of a square and a circle for another brooch, by Mabel W. Luther. Dainty little stick pins by Miss Bennett, Florence Willets and Essie Myers were interesting creations. Several workmanlike watch fobs were seen, among them being one in silver with an opal matrix, by Mr. Potter and Miss Stephan, and another by Isadore V. Friedman in silver and turquoise.

Creditable displays also were shown in leather work of various sorts. Miss Grace Fields offered three tooled card cases, the Wilro Shop sent thirty-seven exhibits, chiefly in historic ornament, however; a beautiful table mat in carved leather, with design in cherry decoration, was presented by Blanch McMullen, and a set of three pieces, handbag, purse and card-case, in leather, tooled in leaf and acorn design, was exhibited by Pierre E. Miller. The Swastica Shop offered an assortment

Chicago Arts and Crafts

of dainty articles in admirable designs illuminated on leather. One of these was a card-case made of a mode-coloured leather, on which was executed a green and grey-blue ornament, revealing spaces of orange and tan background. Two dictionary covers, one displaying a stencilled effect of a peacock feather tinted in natural hues, the other, a sage-green leather ornamented in darker green, tan and blue, were particularly effective. In the same case was also noted an atlas cover in delicate, light tan leather, with a set design of rose branches.

From leather objects to bookbinding is but a step. The list was not a long one, but of the bindings presented this year one might say that there was a universal refinement of conception and finish among them. The A. C. McClurg Publishing Company sent a group of selected bindings by Giulio Giannini and Ernest Hertsberg; the Blue Sky Press showed seven examples of fine coverings; Louise Underwood and Florence I. Ward each exhibited excellent specimens of their craft. The

most striking book of the collection was executed by Ellen Gates Starr. This was a Kelmscott edition, "Syr Ysambrace." Its cover was of Japanese brocade embroidered in a device embodying a crown of thorns, a cross and a white dove. Three roses were employed in the wrought silver design which decorated each of the corners.

Miss Margaret E. Haydock, of Baltimore, presented a series of Christmas cards in colours which were delightfully quaint and charming. Among several book-plates offered by Lawrence Kennedy, that executed for Mary Bird seemed especially noteworthy. It was rendered in a panel shape and consisted of a conventionalised rose and leaves surmounting a long stem and encircled by the "Ex Libris" motto and the owner's name in red lettering. This plate was designed for a musician, so at the end of the stem appears a staff upon which musical symbols are printed.

A few examples of good, sane work in textiles were shown. There was a sampler, a number of bedspreads, table-covers, a stencilled hanging on hand-made linen by Margaret Grafflin, table-runners in a tree design, very much conventionalised, like a child's Noah's Ark effect, by Bertha L. Isles, a quilt ornamented by a flock of geese by Laura Mattoon and numerous seductive fabrics from the Berea College, and from the Abnakee rug-weavers of Pequaket.

Mr. Hermann Dudley Murphy supplemented his notable exhibition of pictures, which was current at the same time as the art-craft show, with a small display of frames in the latter collection. Other exhibitors of hand-carved frames were Zulma Steele and Edna M. Walker.



TEA-STAND, BRONZE AND ENAMEL

BY MISS BESSIE BENNETT

Some Recent Steinway Pianos

SOME RECENT STEINWAY PIANOS

THE commanding position of the Steinway piano as a musical instrument, which might be called a commonplace of public knowledge, finds a fitting correspondence in the authentic care which these makers bestow upon the cases. Considered as a piece of furniture the piano is quite apt to dominate the appearance of a room, so that on artistic grounds the aspect of the instrument assumes great importance. The limitations of the problem make a type inevitable, and historically the change in type has been largely influenced by various structural advances, such as the spread of the keyboard from the five and one-half octaves of the harpsichord to the seven and one-third octaves of to-day. Even in the most simple developments of the type of case, a pleasing management of curve and line and mass entails the penalty of artistic inferiority on all makers who care to neglect these considerations. But when time and effort are available for the treatment of the case as

an art product, the opportunities offered for application of skill, taste and sound art training and judgment are nearly without limit.

In this respect the piano becomes a work of artistic importance, and herein the Steinway makers have led the way in lavish expenditure of well-directed effort. It is only just to add that the achievement they have won in this department of their work is largely due to the enthusiasm, energy and high equipment of Mr. J. Burr Tiffany, to whose artistic craftsmanship and knowledge they owe the production of such beautiful examples as are here shown in illustration.

Decorations in the Watteau manner are appropriately painted upon the top and rim of the Louis XV case shown on this page. This piano is heavily carved. The entire case is gilded in gold-leaf. In the same period of ornament the instrument shown on the page opposite displays a facile use of the carved cartouche appearing above each of the three carved legs. The cartouche is in solid gold-leaf and sepiatones, and all the carved portions are gilded



LOUIS XV PIANO
WITH WATTEAU DECORATIONS

BY STEINWAY AND SONS



LOUIS XVI GRAND PIANO
MAHOGANY WITH CROTCH VENEER
BY STEINWAY AND SONS



LOUIS XV PIANO
NILE-GREEN CASE
BY STEINWAY AND SONS

in gold-powder. The remainder of the case is stained in Nile-green, upon which have been painted allegorical subjects. In the severer taste of the Louis XVI period a dignified instrument has been made of specially selected mahogany. This has a raised panel of crotch veneer about the case. The ornamentation is gilded with gold-powder of low tone. Another splendid example in this style has been made in dark red mahogany without other ornamentation than the solid carving. French walnut, with inlaid satinwood lines, has been used effectively for the upright form in a Sheraton design. An Adams grand is also on view at Steinway Hall of specially selected prima vera antiqued with borders of delicate sage-green and painted decorations in pure Adams style, and, between bands of old ivory, a band of tulip wood. Equally interesting is an instrument in English colonial style, made after the design of harpsichords of the year 1800, or thereabouts. It is inlaid with satinwood lines with old ivory keys, name-plate and key slip.

MUSEUM NOTES

THE portrait by Whistler, reproduced on the page opposite, is to be seen at the Museum of the Brooklyn Institute of Arts and Sciences. It was purchased partly with funds obtained from the Museum Collection Fund of 1906; partly from the Loeser and Hearn funds and with assistance from nine private contributors. The size of the canvas is 74½ by 35 inches: The figure is in a grey gown seen against a dark background. It was for Mr. F. R. Leyland, the father of the subject, that Whistler designed and decorated the famous "peacock room" in 1876-1877. Whistler made an etching in dry point of the same young lady in 1873, in which she is shown in early girlhood and holding a hoop in her hand. He also painted portraits of her father, her mother and her two sisters. After the death of Mr. Leyland in 1892 the portrait became the property of Florence Leyland, who had married Mr. Val Prinsep, the painter and Royal Academician. After the death of her husband in 1905, the picture passed into the possession of Messrs. Obach and Company, of London, of whom it was obtained in April last by Mr. A. Augustus Healy, president of the Museum. The portrait makes an interesting exemplification of Whistler's contention that the figure should not stand out from the frame, nor in its plane, but should recede behind to a distance equal to the distance at which the painter had viewed his model.

In speaking of the frame, too, it is to be noted that this is the original frame designed by Whistler for the painting, a detail of his work on which he habitually bestowed conscientious care. The subject of the portrait was also the original *Blue Girl*, or *Baby Leyland*, a full-length three times attempted, and once completed by the artist. This picture was cut up by Whistler, but several studies for it have been preserved. Its destruction is supposed to have been one of the results of the artist's famous quarrel with Mr. Leyland, one feature of which was immortalised by a supposed or real resemblance between Mr. Leyland and an angry peacock, who was represented as making an onslaught on a companion fowl on one of the panels of the famous room. As one of the results of this quarrel the Brooklyn portrait, in company with other portraits by Whistler of the Leyland family, was sequestered from observation and subsequently ignored.

In connection with the above, it may not be out of place to remind our New York readers that Frederick Keppel and Company have on view an interesting exhibition of etchings and dry points by Whistler, which closes on February 6.

THE painting by Winslow Homer, *The Gulf Stream* (1899), reproduced on an earlier page in the article on the exhibition of the National Academy, has been purchased by the Metropolitan Museum of Art, New York, out of the income of the Wolfe Fund. The Museum already has two paintings by Homer, *Cannon Rock* and *Searchlight, Santiago de Cuba*, both given by Mr. Hearn in 1906. A portrait by Sir Thomas Lawrence, that of the Rev. W. Pennicott, has been secured for the Museum by Mr. Roger E. Fry, in London. Mr. and Mrs. Frederick Scott Wait have added to their gifts of medals eight relating to Washington, the best one being by Scharff, the Vienna medalist. One medal of Franklin, one of Gilbert Stuart and one of John Paul Jones have also been presented by the same donors. The celebrated Gibbs-Channing portrait of Washington by Gilbert Stuart, bought by the late Samuel P. Avery, has been loaned to the Museum and is hung in Gallery 13, next to the Carroll portrait, painted by Stuart in 1803 and presented to the Museum by Mr. H. O. Havemeyer in 1888. The two pictures side by side show interesting changes in details of the artist's practise, that in the method of treating the eyes being especially noticeable. Additions are reported to the collections of Greek terra cottas from Tanagra, Myrina and elsewhere.



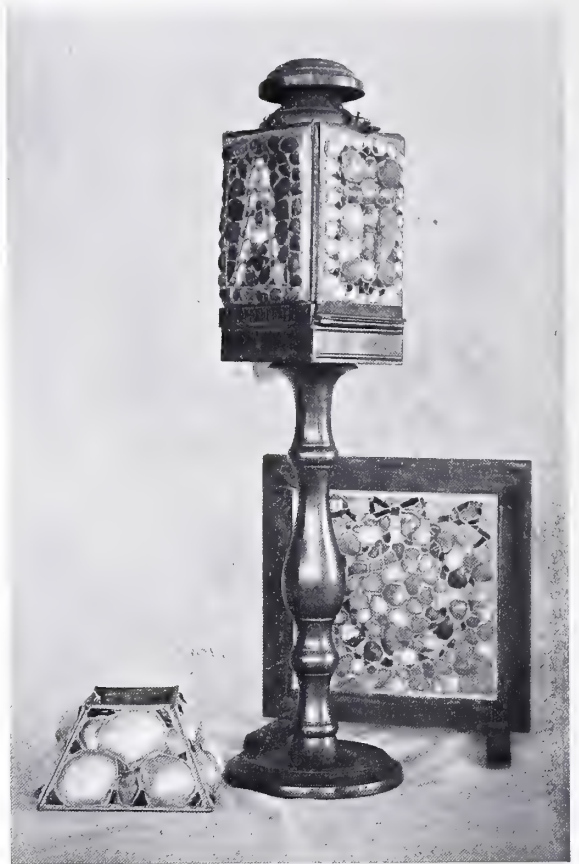
PORTRAIT OF MISS FLORENCE LEYLAND
BY JAMES McNEILL WHISTLER
ACQUIRED BY BROOKLYN MUSEUM

THE ART-CRAFTS SOCIETY OF
DENVER
BY ALICE M. BEST

THE second annual exhibition of the Art-Crafts Society of Denver was held during the latter part of November. This year's work showed a marked improvement over that of last year, especially in local craftsmanship, there being much more work entered by the club members and of a much higher standard. Two new departments were added, architectural and school work, bringing in, with great success, the addition of an entirely different element. The work entered in both was most creditable, and next year it is planned to make more of a feature of it.

Perhaps the most instructive and most novel part was a working exhibition held on the first two evenings. Representatives in every branch of work brought their tools and apparatus and worked as best they could under such unusual conditions. The working of metals in various forms was shown, also wood-carving, modelling, bookbinding, rug-weaving, stained glass and basketry.

The craft movement has been naturally rather slow in reaching Denver, though the Artists' Club itself is an old and substantial organisation, holding an exhibition every spring which compares very favourably with those of the large Eastern cities. Two years ago the few enthusiastic craftsmen belonging to the Artists' Club undertook to establish a craft department which should have its own officers and executive board, but to remain under the juris-



MARINE MOSAICS

BY COLE BRIGHAM

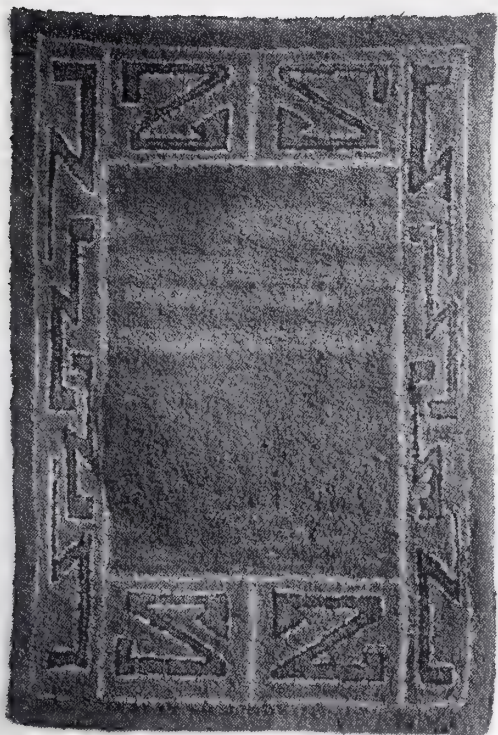
diction of the older club. Ten people were present at the first meeting, which was held in the attic studio of one of the artists, and in two years of existence the active membership has increased to seventy-five. By next year it is hoped that provision can be made for a permanent exhibition-room and meeting-place for the society.

To gain for good hand-work its proper appreciation in the far West has been a long, hard task, but something has surely been gained now and the results begin to show. Credit is due to some of the society's own members that a much-needed city art commission has been appointed and accomplished



BASKETS

BY MARY W. BOND



ABNAKEE RUG

BY MARGARET VAN WAGENEN

much toward working out the plan submitted by Mr. C. S. Robinson, the civic artist who visited Denver about a year ago. His chief idea was the remodelling of the city on a practical as well as an artistic basis, and building in the future with thought and attention given to what already exists. With the carrying out of this plan, Denver will soon take rank among the best-built and equipped cities in the country. To the present time its growth has been very rapid and has spread over miles of territory, leaving much unimproved property in the heart of the city; but for the past two summers, with the work of the "Outdoor Art League" in the cultivation of idle land, where the gardening is done by school children, much interest has been aroused and possibilities seen for beautifying the city as a whole.

In the recent exhibition were represented many more branches of craft than before. Naturally, the majority of entries were local, but a large share were sent from all over the country. Among the Denver exhibitors Margaret Van Wagenen gained a great deal of merited praise for her two Abnakee rugs, both of them good in design and carried out in delightful soft colours. Wood-carving and furniture both made good showings. In the latter, Mr. G. W.

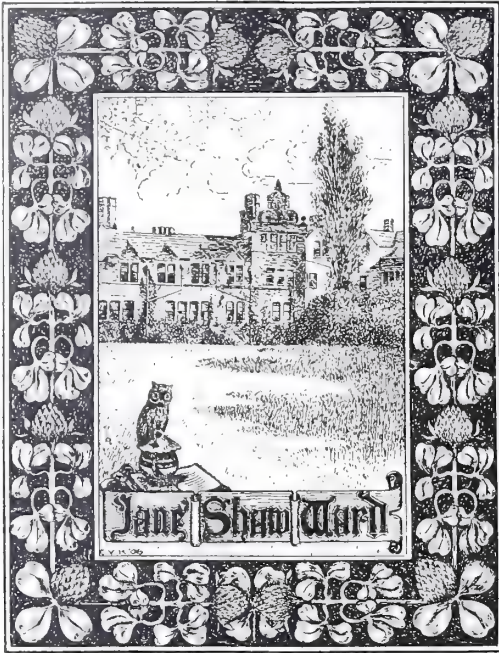
Murdock's little folding tea-table and library-table were noticeably good examples. A beautiful collection of bookbindings from England, France and Germany were kindly loaned by the owner who had just received them, and made a welcome addition to the exhibition. In metal, not so much small work was entered as last year, but several larger and more ambitious things. Richard Enter had one of the largest exhibitions of metal work, the most attractive of his pieces being two lanterns entered as "bungalow lanterns," and a large lamp carrying out a pine-tree design. Both the base and shade of the lamp were pine trees silhouetted in copper against stained glass, the colours of which represented a sunset, the whole being distinctly Western in conception and development. Sculpture was contributed by only two artists—Miss Elizabeth Mason, whose *Indian Mother and Child* was a better piece of modelling than the monks which she does with such charming bits of detail; and Miss Caroline Ball, who sent two little figurines, *The Student* and *Bashful Boy*, both fascinating reproductions of childhood. There was a large collection of book-plates, many of them very interesting, especially those done by Miss Leota Woy and C. Valentine Kirby. The jewellery case was, as usual, the most interesting to the greatest number of people. Mabel Wilcox Luther sent some pieces of enamel-



FOLDING TEA-TABLE

BY G. W. MURDOCH

Denver Arts and Crafts



BOOK-PLATE

BY C. VALENTINE
KIRBY

ling that were very pleasing in colour. André Koronski exhibited brooches and necklaces that were striking and unique. A copper bracelet made by Hostin Nez, a Pueblo Indian, was a splendid example of design and workmanship.

The exhibition of pottery was exceptionally good. From the Van Briggie Pottery in Colorado Springs came an excellent collection of work beautiful in colour and glaze, as their work always is. Several pieces of Mrs. Alsop-Robineau's were exhibited, also Rookwood, Dedham, Wheatley and other makes. Some of the best work in basketry was sent by Mary W. Bond, whose little ferneries made of the undyed sweet grasses of the New England marshes were most attractive.

One of the most interesting exhibits, as well as the most unusual to a far inland part of the country, was that of the marine mosaics sent by W. Cole Brigham. A fire-screen, with a design of blackberries carried

out in shells and bits of glass, several candle-shades and lanterns, an ecclesiastical reading lamp and a variety of decorative panels made quite an exhibit by themselves. Newcomb College, in New Orleans, sent some of the students' work in embroidery, which was a revelation to all lovers of that kind of work. Some interesting stencilling was shown, especially that in which embroidery was combined with it.

Many of our Western craftsmen find inspiration in the work of the Indians, whose influence is, of course, much closer than that of foreign countries. Much work suggestive of theirs is now being done; as, with all attempts at copying, much of it is very poor and reflects discredit on some that is worthy. However, if modern craft-workers could only realise under what disadvantages the savages worked, their pride alone, if nothing else, would force them to raise the standard for their own workmanship. Take, for example, the Indian jewellery. In working this their tools are made of the roughest kind of material, often a discarded wagon rim, and tempered by a method they will communicate to no one.



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VAN BRIGGLE POTTERY

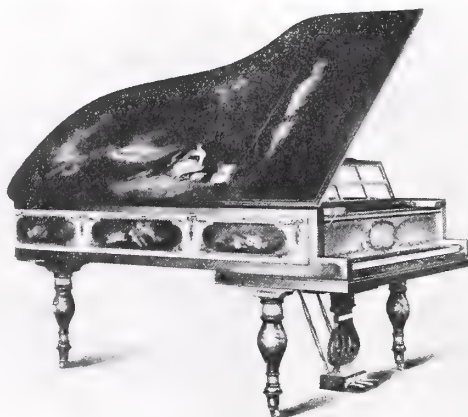
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